

THE MIDWESTERN MUSIC CAMP


1936-1962

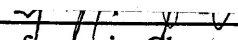
by

M. THOMAS MOSS

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Redacted Signature


Professor in Charge

Redacted Signature

Redacted Signature

Redacted Signature

Committee Members

Redacted Signature

For the Department

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Date Thesis Accepted

ABSTRACT

THE MIDWESTERN MUSIC CAMP

1936-1962

M. Thomas Moss

The University of Kansas, 1992

This study is a history of the Midwestern Music Camp from 1936 to 1962. Its purpose is to describe accurately the events of the camp including: (1) How was the first camp started? (2) What was the camp structure and daily schedule? (3) Who were the camp directors and guest conductors? (4) What music selections were performed at concerts? Information gathered for this study included pertinent material relating to the subject from The University of Kansas Archives; newspaper and journal articles; books, theses and dissertations; and personal interviews. Russell L. Wiley began the Midwestern Music Camp at The University of Kansas in the summer of 1936. Students in the six-week camp participated in band and/or orchestra, private lessons, music theory, and social-recreational activities. Choir joined the camp in 1949. Other subjects were added in the fifties and early sixties. Wiley felt that hiring the best available guest conductors and staff was essential for the camp's success. Prominent conductors from all over the country worked as guest conductors at the camp.

The camp band, orchestra, and choir performed hundreds of concerts thus exposing students to the finest in musical literature.

ACKNOWLEDGEMENTS

Several people were instrumental in assisting with this project. I would like to thank my advisor Dr. George N. Heller for planting the seed that began my interest in historical research, and for his untiring help with this study.

I would like to acknowledge and thank the staff at the University Archives for their help and patience. A special thanks goes to Thomas Stidham, Phyllis Glass, and David Bushouse for their help in obtaining information concerning the camp.

Finally, I would like to thank my wife, Robin for her patience, understanding, encouragement, determination, and assistance throughout this project.

This thesis is dedicated to the memory of Russell L. Wiley and the thousands of campers at the Midwestern Music Camp between 1936 and 1962.

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CHAPTER I

INTRODUCTION

The summer music camp movement began in the summer of 1928 at Interlochen, Michigan. The man responsible was a Kansan, Joseph E. Maddy. Maddy directed the National High School Orchestra in its second appearance in 1927 at the Dallas convention of the Department of Superintendence of the National Education Association. Upon the end of the performance many members wanting to continue their thrilling experience of playing in such a fine group approached Maddy and pleaded for an opportunity to meet again sometime that summer. Maddy told them he "would try to find a meeting place by next summer."¹ This was the beginning of The National Music Camp. From this beginning, the summer camp movement spread across the country.

The idea of combining music study, recreation, and outdoor life has been especially attractive to those who are serious about their music studies. Almost every area of the country now has started a summer music camp at universities and colleges. Eight years after Maddy started his National Music Camp, Russell L. Wiley began a camp in Maddy's native state at The University

¹Doron K. Antrim, "Maddy of Interlochen," Music Journal 11 (May 1953): 14-16.

of Kansas. Wiley patterned his new camp after the camp in Interlochen, which he had visited earlier. He named his new camp the Midwestern Music Camp.

Purpose

The purpose of this study was to trace the history of the Mid-western Music Camp at The University of Kansas from the initial summer in 1936 through 1962. Answers will be sought to the following questions:

1. What events surrounded the formation of the camp?
2. How was the original camp structured, and how has it changed?
3. What factors have contributed to the continued growth and success of the camp?
4. Who were the camp directors and guest conductors.
5. What musical selections were performed?

Review of Selected Literature

There is a marked lack of historical literature concerning the music camp movement in the United States. While many short articles describe this movement, they often leave much to be desired in the nature of facts and documentation. Little literature exists pertaining to the Midwestern Music Camp.

Susan Dunton, a graduate student at South Carolina University in an article for the April 1979 School Musician, Director, and Teacher traced the development of the music camp in America. Dunton described the history of the music camp as beginning with a summer school in 1884, run by Hosea Holt, for

music supervisors. She wrote of Frank Kneisal starting a summer teaching program in 1885. The article next mentioned Joe Maddy and the beginning of the National Music Camp in 1928. The depression of the thirties affected almost every facet of American life, but the music camp seemed to be propelled by the difficult economic times. The article mentions the beginning of the Gunnison Music Camp in 1934, the Midwestern Music Camp in 1936, and the New England Music Camp in 1937. Dunton wrote that "As of 1970, total camp enrollment increased more than 900%: 60% of all existing camps in the country have been formed since 1950".²

A University of Southern California graduate student, Karl Kultti, conducted a study entitled Development of the Summer Music Camps in the Western United States in 1951. William Larson in "Research in Music Education" in the June-July 1952 issue of the Music Educators Journal reported that Kultti's study showed the first summer music camp was not the National Music Camp, but one started in 1927 at LaGrange, Indiana. The study noted steady development of music camps located on university and college campuses offering varied programs.³

²Susan Dunton, "The History of Music Camps In America," School Musician, Director, and Teacher 50 (April 1979): 54-55.

³William S. Larson, review of Development of Summer Music Camps in the Western United States, by Karl Kultti, in Music Educators Journal 38 (June-July 1952): 40-41.

Executive Vice President of the American Music Conference, James L. Bixby, reported a survey of more than 106 music directors in an article entitled "Summer Music Camps: A Phenomenon" in the March 1978 Music Journal. The survey's purpose was to discover why enrollments at music camps have steadily increased. The directors cited many reasons:

1. Students' increased interest in learning to play an instrument well, and parents' awareness of the benefits of music.
2. Opportunity to perform in a better quality organization than otherwise available in school ensembles.
3. More school music educators aware of benefits of summer music camps, and encouraging students to attend the camps.
4. Better recreational facilities.⁴

March and April issues of the Instrumentalist since 1948 contain lists of summer camps, clinics, and workshops compiled from questionnaires sent to camp directors throughout the United States and Canada. The directory listed type, age levels, dates, costs, and a source for additional information for these organizations. The March-April 1948 Instrumentalist listed nineteen camps. The

⁴James L. Bixby, "Summer Music Camps, A Phenomenon," Music Journal 28 (March 1978): 48.

April 1962 Instrumentalist directory listed over one hundred fifty camps, clinics, and workshops in the United States, and seven foreign countries.⁵

In 1974, Russell Wiley's last year as director of the Midwestern Music and Art Camp, two articles appeared which pertained directly to the history of the Midwestern Music Camp. "Music Camps--Their Value to High School Musicians" by Russell Wiley was the title of an article in the April 1974 School Musician, Director, and Teacher.⁶ "From Mt. Oread . . . Across the Valleys of the Wakarusa and the Kaw . . . 1936-1974" by Richard Brummett and James Hardy appeared in the Kansas Music Review for March-April 1974.⁷

The article written by Wiley described the events that set in motion the dream he had of a music camp. He traced the history of the Midwestern Music Camp from the beginning year through 1973. Wiley continued by listing noted guest conductors serving on the staff during his term as director of the camp. Wiley was a very respected man and the founder of the camp. His

⁵"1948 Summer Music Camp and Clinic Directory," The Instrumentalist 2 (March-April 1948): 37; "Annual Directory of Summer Camps," The Instrumentalist 16 (April 1962): 38-48.

⁶Russell Wiley, "Music Camps--Their Value to High School Musicians," School Musician, Director, and Teacher 45 (April 1974): 44-45.

⁷Richard Brummett and James Hardy, "From Mt. Oread . . . Across the Valleys of the Wakarusa and the Kaw . . . 1936-1974," Kansas Music Reviews 34 (March-April 1974): 8.

account of the history of the camp is very important, but he did not cite many dates of important events.⁸

Richard Brummett and James Hardy's article about the history of the Midwestern Music Camp is a chronology of the camp from the beginning through 1974. The article cited that in 1937 the camp added orchestra. The authors noted that the camp added art in 1950. Science, theater, ballet, speech and debate, and foreign languages were added during the fifties. This history of the camp is not accurate.⁹

Almost from the beginning issue, the camp publication, the Tempo was ridden with contradictory accounts of key historical dates. The fact that it was written by students might explain these contradictions. Tempo, 1952 reported the name Mid-Western Music Camp was changed to Mid-Western Music and Art Camp because of art being included in the camp curriculum for the first time that year. Tempo, 1955 stated that art was added to the camp in 1951, while Tempo, 1973 cited 1950 as the first year for art. Tempo, 1952 quoted Wiley on his first camp in 1936: "only 35 students were enrolled in the band and a portion of them were University students. The Orchestra was even smaller and neither organization could boast of good ensemble quality." This would suggest that both band and orchestra began the same year. But the same issue also cited

⁸Wiley, "Music Camps," 44-45.

⁹Brummett, "From Mt. Oread," 8.

1952 as the fifteenth year for band and the fourteenth year for orchestra. If this last statement is true, band began in 1936 and orchestra in 1937.¹⁰

Although many accounts in the Tempo from certain years were contradictory, the publications are invaluable. Their accounts of the concerts and guest conductors working at camp each year provide a very valuable chronology of what, where, and when, but do not probe into important factors governing the official events.

Procedures

The research for this project began with a thorough investigation of all issues of the camp's publication, the Tempo, from the first year of publication in 1938 through the last year of this study in 1962. All issues for the years 1938 through 1962 are stored in The University of Kansas Archives. Issues for the years 1941 and 1947 are missing. During 1943 and 1944 the camp was closed due to World War II, so obviously no issues were printed for those two years.

The June and July issues of the Lawrence Daily Journal-World and the Summer Session Kansan for the years 1935 through 1962 reported key facts concerning the camp. The following periodicals were valuable resources: The Instrumentalist, the Kansas Music Review, and the Music Educators Journal.

¹⁰Midwestern Music and Art Camp, Tempo, 1952 (Lawrence, KS: University of Kansas Press, 1952); Tempo, 1955; Tempo, 1973. Note: All editions of the camp yearbook the Tempo except issues for the years 1941 and 1947 are in The University of Kansas Archives.

Personal letters from important camp figures answered many questions concerning the camp. Russell L. Wiley's personal letters, and correspondence from the dean of fine arts office and the chancellor provided a valuable insight to the decision process governing events of camp. Personal interviews with Russell L. Wiley, Claude T. Smith, David T. Lawson, Phyllis Glass, and Bill Grace supplied information not in camp literature, records, or periodicals.

Need for Study

During the past few decades, many summer music camps have come and gone. Some may have ended as a result of difficult economic times, while many others have closed because of a lack of interest shown by individuals charged with operation. The Midwestern Music Camp is over fifty years old, and an inquiry into its early history is important if only for the fact that it is among the few to reach this milestone. A survey into the camp's past will shed light onto the reasons for its success and survival.

A history of the camp is worthy of study because of the lack of literature regarding history of the summer music camp movement and the Midwestern Music Camp in particular. Most existing literature, was poorly documented and lacks quality and accuracy.

The history of the camp in the form of stories has been passed orally from generation to generation. As the years accumulated and the memories

faded, many of these stories have become falsehoods. This study is an attempt to accurately record the history of the Midwestern Music Camp from 1936 to 1962.

CHAPTER II

THE BEGINNING YEAR

1936

The first annual Mid-Western Band-Orchestra Camp sponsored by the School of Fine Arts at The University of Kansas began on 22 June 1936 in Lawrence. Russell L. Wiley, Director of Bands at the University had dreamed for years of starting a music camp and was the force behind beginning this camp. Sixty band students and fifty-five orchestra students enrolled at the six-week camp. High school and college students, private teachers, and music supervisors from five states were among the musicians attending camp. Russell Wiley finally saw his dream of starting a music camp become a reality.¹

Wiley's original dream of a music camp was somewhat different from the camp he started in June 1936. His first idea had been developed while he was the band director at Phillips University [Enid, Oklahoma] before coming to Kansas in 1934. After visiting the National Music Camp at Interlochen, Michigan, he developed the idea of a traveling music camp. This traveling music camp was to have been much like the National Music Camp, but students would have traveled on busses to major cities of the western United States presenting

¹"Music Camp Opens With Attendance From Five States," Summer Session Kansan (University of Kansas), 23 June 1936, 1.

evening concerts. A 1934 pamphlet telling of The University of Kansas Band program described the camp as:

. . . a period of six-weeks intensive musical training, military drill, private instruction and glorious sight-seeing--a comprehensive and conducted all-expense tour at a cost within the reach of almost every high school musician.²

After coming to The University of Kansas, Wiley discussed his idea with Donald M. Swarthout, Dean of the School of Fine Arts:

After much consideration, the two men decided that with the setting provided on the University campus it would be possible to have the more desirable features of the plan in a localized camp here and that the expense to students would be thus greatly decreased. It was then decided that the school of fine arts would sponsor a localized music camp here.³

Another source of ideas about summer music camps came from Russell Wiley's brother Dewey O. Wiley, the band director at Texas Technological College in Lubbock, Texas. Dewey O. Wiley had started a summer band camp at the Texas school in the summer of 1934 and "had good success."⁴ Wiley's brother suggested that Russell "start a summer band camp for

²University of Kansas Band (Lawrence, KS: The University of Kansas, 1934).

³"Mid-Western Music Camp, Now in Third Year, Was Originally Planned as School on Wheels," Lawrence (Kansas) Daily Journal-World, 14 July 1938, 3.

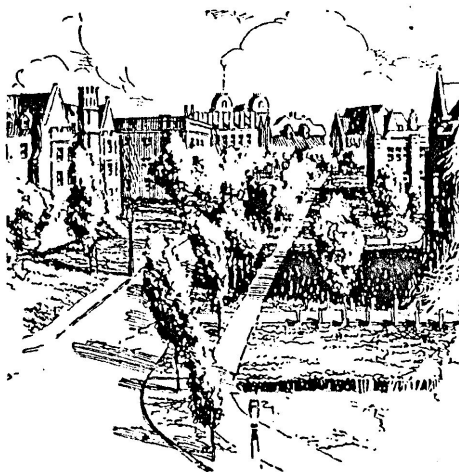
⁴Letter from Dewey O. Wiley to Russell Wiley, 23 July 1934, The University of Kansas Archives, Lawrence, KS.

Figure 1

First Annual Mid-Western Music Camp⁵ (Brochure)

First Annual

Mid-Western Music Camp
for Band and Orchestra
University of Kansas
Lawrence



*Courses Outlined for Music Supervisors
 and College and High School Students*

NOTED CONDUCTORS
 SKILLED INSTRUCTORS
 MUSIC, CULTURE
 RECREATION, SPORTS

JUNE 22 TO AUGUST 1, 1936

⁵Lawrence, KS: The University of Kansas, 1936.

that section of the country. It will generate a lot of enthusiasm, and will certainly improve the school bands who bring players to the school."⁶

With the support of Dean Swarthout, ideas borrowed from his brother and the National Music Camp, Russell Wiley set out to develop one of the best summer music camps in the country. He first decided to choose guest conductors "of reputation and extraordinary ability."⁷ A. Austin Harding, from the University of Illinois, and Harold Bachman, conductor of the Bachman Million Dollar Band, were two of the first guest conductors. Karl Krueger, conductor of the Kansas City Philharmonic and Nazzario De Rubertis, Director of the Kansas City Orchestral Training School were asked to serve as guest conductors for the camp orchestra⁸

Other men selected to work at the camp as special instructors were William Altimari, conductor of the Atchison High School Band; David T. Lawson, director of the Topeka High School Band and Orchestra; August San Romani, director of the McPherson High School Band and Orchestra; Clarence Sawhill, director of the Lawrence High School Band and Orchestra; Russell Howland, Kansas University woodwind instructor; Clifford Lillya, brass

⁶Letter from Dewey O. Wiley to Russell Wiley, 23 July 1934. The University of Kansas Archives, Lawrence, KS.

⁷First Annual Mid-Western Music Camp, (Lawrence, KS: The University of Kansas, 1936).

⁸Ibid.

instructor at the Vandercook School of Music; and Paul Painter, instrumental music director from Winfield, Kansas.⁹

A. E. Garrison, a principal from Iola, Kansas, was the dean of boys. Russell Wiley was the camp band director, and Frederick Cooke, director of instrumental music at Holmes High School in Covington, Kentucky, served as director of the camp orchestra.¹⁰

The daily camp schedule consisted of a two-hour rehearsal for both orchestra and band and one hour for rehearsal of small ensembles, six days a week. Recitals by students, members of the camp faculty, and other available musicians were on Monday and Thursday evenings. All students were required to attend the recitals. One hour of Elementary Music Theory was also required for the high school students each day.¹¹

Students received two private lessons each week. Bill Kandt, University of Kansas Marching Band drum major, taught a course for beginning and advanced drum majors. Recreational sports such as softball, swimming and golf were scheduled when time permitted.¹²

Music supervisors attending camp were rewarded with special courses only they could attend. Band and orchestra method classes were given in the

⁹First Annual Mid-Western Music Camp.

¹⁰Ibid.

¹¹Ibid.

¹²Ibid.

Figure 2

Program from the First Band Concert¹³

Mid-Western Music Camp Band

Concert No. I

Sunday, June 28, 1936

3:30 p.m., Fowler Grove

Russell L. Wiley, Conductor

Program

1. March—Glory of the Gridiron Alford
2. Collection of Viennese Melodies Lake
3. Fantasia on Themes from "Rigoletto" Verdi
4. Estrellita—Spanish Love Song Ponce
5. Song of Love from "Blossom Time" Schubert-Romberg
6. Indian March Goldman
7. Irish Tune from County Derry Grainger
8. March—Goliad Berryman
9. Overture—Oberon Weber
10. America Carey

Next week, the band will be under the direction of Clarence E. Sawhill of Liberty Memorial High School, Lawrence.

¹³"Report On The First Summer Music Camp," TMs, The University of Kansas Archives, Lawrence, KS.

form of lectures and actual demonstrations by many of the guest conductors and instructors. A course in choir and a cappella singing under the direction of Dean Swarthout was also available to music supervisors at no extra charge.¹⁴

The fees for this first camp were the same for high school students as well as music supervisors. The fee for campers without room and board was forty-five dollars, and ninety dollars was the fee with room and board for the six-week camp. All camp fees were included in this price except for an extra \$7.50 charge for drum major courses.¹⁵

Scholarships were offered to students that placed high in the State Music Contest or won a first division rating at the Mid-Western Band Festival held at the University in May. Boys were housed at the Delta Chi fraternity house, and Corbin Hall was the girls' home while attending camp.¹⁶

At the end of each week the camp orchestra and band presented concerts on Sunday afternoon and evening. These concerts would usually feature different selections of music and a different conductor. The first camp band concert was presented on Sunday, 28 June 1936 in Fowler Grove on the University of Kansas campus with Russell Wiley conducting. The Summer Session Kansan reported that "The performance for the most part was smooth

¹⁴First Annual Mid-Western Music Camp.

¹⁵Ibid.

¹⁶"Midwestern Camp for Band and Orchestra June 22 to August 1," Lawrence (Kansas) Daily Journal-World, 30 May 1936, 3; First Annual Mid-Western Music Camp.

Figure 3

Program from First Orchestra Concert¹⁷

The School of Fine Arts
University of Kansas

Presents the

Mid-Western Music Camp Orchestra
Frederic Cooke, Conductor

University Auditorium
Sunday, July 5, 1936
3:00 o'clock

First Concert
First Season

Program

- 1. La Feria Lacome
 - a. Los Toros
 - b. La Reja

- 2. Two Movements from Symphony No. I Beethoven
 - a. Adagio Molto-Allegro
 - b. Andante Cantabile con moto

- 3. Pierrot Hadley
- Pierritte Hadley

- 4. Heart Wounds Grieg
- The Last Spring Grieg

- 5. Finlandia Sibelius

Next week, the orchestra will have as its guest conductor, David T. Lawson of Topeka. The concert will be at 3:30 p.m., in the University Auditorium.

¹⁷"Report On the First Summer Music Camp."

beyond expectation in spite of the fact that the concert was given out of doors without the assistance of a band shell."¹⁸

For reasons unknown, the camp orchestra did not present a concert until the second Sunday of camp. The first concert presented by the camp orchestra took place on Sunday, 5 July 1936, at 3:30 pm in the University Auditorium. Frederick Cooke conducted the ensemble. A story in the Lawrence Daily Journal-World reported that:

The finish with which the group played such numbers as Beethoven's First Symphony and the lovely Grieg selections was indicative of a fine orchestra as well as an conductor with genuine taste for artistic interpretation.¹⁹

From these first concerts, the camp band and orchestra continued with concerts every Sunday until the end of the scheduled camp season, except for a Friday night performance by the two ensembles on July 17. The orchestra concert was changed from Sunday afternoon to Friday night because of a schedule conflict with the Vespers.²⁰ The band performed an extra concert on Friday night, 17 July 1936 for the purpose of giving a live radio program from 9:30 to 10:00 pm over radio station WREN.²¹ The first season of the Mid-Western

¹⁸"Music Camp Band is Well Received in First Concert," Summer Session Kansan (University of Kansas), 30 June 1936, 3.

¹⁹"Orchestra Concert," Lawrence (Kansas) Daily Journal-World, 6 July 1936, 2.

²⁰"Music Camp Orchestra," Lawrence (Kansas) Daily Journal-World, 11 July 1936, 3.

²¹"Give Radio Program," Lawrence (Kansas) Daily Journal-World, 18 July 1936, 3.

Figure 4

1936 Band Personnel²²

Mid-Western Music Camp
Band

June 22 to August 2
1936

Flutes

Bruce Lamb
Jean Klussman
Delpha Gildehaus
Dorothy Allen
Junior Duckwall
Patricia Howden

Oboes-English Horn

La Verne Hackler
Wendall Plank

Clarinets

Bob Moore
Bob Pine
Bernard Stiner
Wallace Hutchins
Doris Twente
Lawrence Guenther
Mildred Clevenger
Charles Russell
Carlyle Cummings
O. Clifford Anderson

Alto Clarinet

Corwin Sperry

Bass Clarinet

Jean Dooley

Saxophone

Patrician Vaughan

Bassoon

William Lang
Ramona Harnar

Cornets

Clarence Mills
Bill Cole
Norman Peters
Cloyd Vermillion
Clayton Krehbiel
Buddy Moll
E. Leighton Landes
H. S. Woodbury
Jesse Lee Nickels
Jack Henry

Horns

William Overton
Betty Bridges
Jack Happy
Joe Vansickle
Robert Welch
Milton Stewart

Trombones

Dean Brooks
Rufus Goodwin
Carroll Nickels
Wayne Perrill
George Johnson

Baritones

Jack Dalby
Joe Colvin
August Anneberg

Basses

Arthur Harris
John Paul
Harold Cooke
John Francis

String Basses

Alverna Almquist
Charles Hopkins
Ernestine Yount

Tympani

J. Morey Brandstetter

Bass Drum

Ed Cooper

Snare Drum

Elmer Scholl
Lola Lyon

Harp

Theo Sperry

Drum Major

Jack Dalby

²²"Report On The First Summer Music Camp."

Music Camp came to an end at the conclusion of the evening band concert on Sunday, 2 August 1936. Immediately Dean Swarthout and Mr. Wiley began making plans for the 1937 summer. They first sent questionnaires to supervisors of music and high school students in attendance at the first camp. The replies in general were very positive: "I thought band was very inspirational and I enjoyed it immensely."²³ Many enjoyed playing under the fine conductors directing the band especially Harding and Bachman. One student wrote: "The guest conductors were all very well liked I would like to see more men such as Harding and Bachman brought to our camp next year."²⁴

Orchestra members however, did not feel the same admiration for their conductors. Karl Krueger, conductor of the Kansas City Philharmonic Orchestra, was unable to attend camp as guest conductor for the final week on account of a serious illness to his wife.²⁵

Because of Krueger's absence, Frederick Cooke and Kansas University violin instructor Waldemar Geltch were awarded the task of preparing

²³"Report On The First Summer Music Camp, University of Kansas, 22 June to 1 August 1936," The University of Kansas Archives, Lawrence, KS.

²⁴Ibid.

²⁵"Orchestra Concert," Lawrence (Kansas) Daily Journal-World, 27 July 1936, 3.

Figure 5

1936 Orchestra Personnel²⁶

Mid-Western Music Camp
Orchestra

June 22 to August 2
1936

First Violins

Carrol Nickels
Ralph Hawley
Dorothy Quant
Helen Lindquist
Mr. James Looney
Janis Patchen
Lawrence Guenther

Second Violins

Theo Sperry
Milton Stewart
Bertha Peters
E. Leighton Landes
Mrs. Mildred Hauser

Viola

Edna Hopkins
J. Morey Brandstetter
John Francis
Mildred Clevenger

Cello

Corine Dick
Clifford Anderson
Olive Stiner
Esteralys Bolton

Bass Viol

Alverna Almquist
Harold Cooke
Ernestine Yount
Charles Hopkins
Clarence Mills

Flutes

Bruce Lamb
Clara Lindquist
Delpha Gildehaus
Dorothy Allen
Jean Klussman

Oboe

Elizabeth Rees
Wendel Plank

Clarinets

Wallace Hutchins
Doris Twente

Alto Clarinet

Corwin Sperry

Bass Clarinet

Jean Dooley

Bassoon

William Lang
Ramona Harnar

Trumpet

Bill Cole
Clayton Krehbiel
Ronald Anderson
H. S. Woodburg

Horn

Betty Bridges
Jack Happy
Joe Vansickle
Robert Welch
Jo Davis

Trombone

Dean Brooks
Rufus Goodwin
George Johnson

Tuba

August Anneberg

Tympani

J. Morey Brandstetter

Percussion

Elmer Scholl
Patricia Howden
Lola Lyon

²⁶"Report On The First Summer Music Camp."

the last orchestra concert. This left many orchestra members disappointed. A student wrote:

The Orchestra, I will have to admit, was a great disappointment, I think, if the direction had been given to someone else it would have been a marvelous organization. For me, three weeks of Mr. Cooke's foot-stamping and time-beating was too much.²⁷

With the exception of the displeasure with Cooke's directing of the orchestra, Dean Swarthout was pleased with the first attempt at a music camp. In a letter addressed to Raymond Nichols, Secretary to the Chancellor, Dean Swarthout wrote:

The camp seems to have been unusually well received excepting for the conducting of Mr. Cooke. So well, in fact, that ways and means must somehow be found for its continuance next year again.²⁸

The Mid-Western Music Camp Financial Report submitted to Chancellor Lindley on 15 August 1936, showed the total cost of the six-week camp was \$2975.80. The report shows a \$686.55 deficit. With the support of Dean Swarthout, and only a small deficit, Mr. Wiley began dreaming of the 1937 Mid-Western Music Camp.²⁹

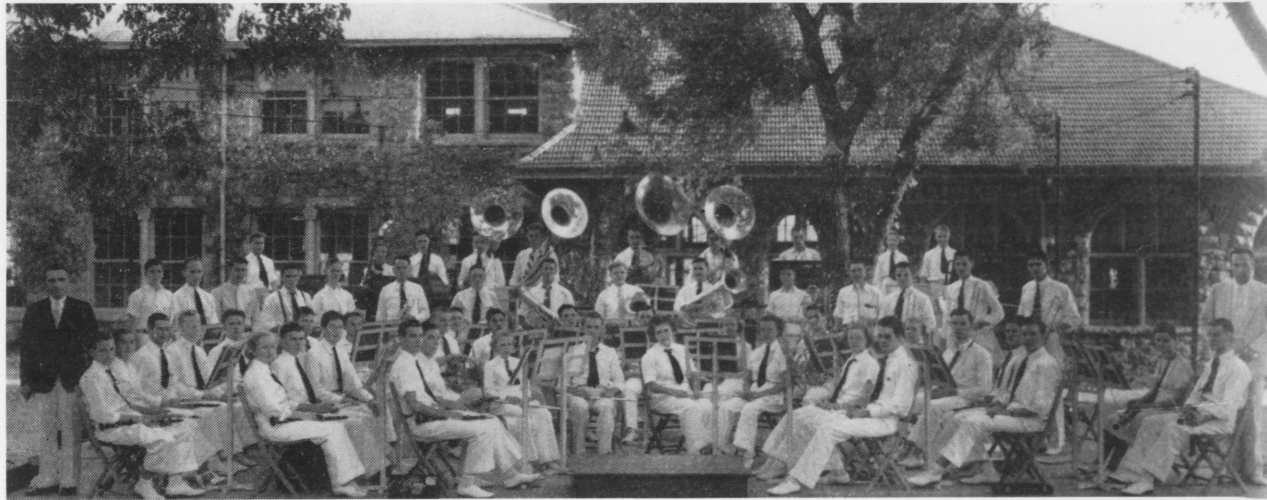
²⁷"Report On the First Summer Music Camp."

²⁸Letter from Donald M. Swarthout to Raymond Nichols, 13 August 1936, Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

²⁹"Mid-Western Music Camp Financial Report, 15 August 1936," Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

Figure 6

1936 Mid-Western Music Camp Band³⁰



³⁰Second Annual Mid-Western Music Camp (Lawrence, KS: The University of Kansas, N.D. [1937]).

CHAPTER III
THE EARLY YEARS
1937-1942

The camp became an annual summer event in the years between 1937 and 1942. Many students returned to camp year after year and brought friends from their home towns with them thus increasing enrollment. Many prominent band and orchestra conductors worked at camp. Wiley asked A. Austin Harding and Harold Bachman, who were very popular with students at the first camp, to conduct again. Wiley hired other outstanding conductors and composers new to camp to work at the University. Students began publishing a camp yearbook in 1938, the Tempo, which recorded camp events for each summer. The war that began six months before the beginning of the 1942 camp, caused an amount of uncertainty toward future camps.

Ralph Rush, Supervisor of Music in the Cleveland Heights, Ohio, school system appeared at camp as guest conductor in 1937-39, and again in 1945. Rush brought with him many qualities of a great conductor. Music Education: Perspectives and Perceptions described Rush as:

. . . an ardent believer in the highest standard of musical performance for all groups at all age levels. He always had the highest expectations of his

students and possessed the catalytic will to have them produce more than expected.¹

Rush was a leader in the music camp movement and worked in many other camps throughout the United States including the National Music Camp at Interlochen, Idyllwild [California], and the Gunnison [Colorado] Music Camp. After his tenure at Cleveland Heights, Rush became Professor of Music Education, and Head of the Music Education Department at The University of Southern California.²

Karl Krueger, Conductor of the Kansas City Philharmonic, had been scheduled to conduct the camp orchestra in 1936 but could not because of an illness to his wife. He conducted the camp band and orchestra during the 1939 and 1940 camps. Krueger was a Kansas native and had studied cello and organ at Midland College in Atchison before earning a degree at The New England Conservatory of Music. He later returned to Kansas earning a Master of Arts degree from The University of Kansas in 1916. His conducting career included jobs with the Seattle Symphony Orchestra, 1925-1932, and after leaving Kansas City, the Detroit Orchestra from 1943-1949. Krueger is noted in The New Grove

¹A. Harold Goodman, "Ralph E. Rush," in Music Education: Perspectives and Perceptions, (Dubuque, IA: Kendall/Hunt Publishing Co., 1982), 128.

²Ibid., 129.

Dictionary of American Music as being ". . . the first American-born conductor to become music director of an important American orchestra."³

Vladimer Bakaleinikoff, Associate Conductor of the Cincinnati Symphony Orchestra, appeared at camp as guest conductor in 1940 and brought with him the boy prodigy conductor Lorin Maazel. Maazel had made his debut as a conductor with the University of Idaho Orchestra in Los Angeles before coming to the Mid-Western Music Camp. Everyone in attendance at the concert was amazed at the small boy's conducting technique as he directed the camp orchestra through "Rienzi Overture" by memory. The Lawrence Daily Journal-World reported that Maazel ". . . moved tiny hands with grace and ease to bring the desired musical effect from the orchestra."⁴ Maazel had a very distinguished career as a young conductor having conducted many major American orchestras including Toscanini's NBC Orchestra. He later focused on his career as a professional violinist and played with the Pittsburgh Symphony Orchestra. In 1972 he replaced George Szell as music director of the Cleveland Orchestra.⁵

³The New Grove Dictionary of American Music, 1986 ed., s.v. "Krueger, Karl," by Martha D. Minor.

⁴"Youth Proves A Master Conductor," Lawrence (Kansas) Daily Journal-World, 29 July 1940, 1.

⁵The New Grove Dictionary of American Music, 1986 ed., s.v. "Maazel, Lorin," by Arthur Jacobs and Dennis K. McIntire; "Boy Prodigy Awaited," Lawrence Daily (Kansas) Journal-World, 27 July 1940, 1.

Figure 7

Guest Conductor Lorin Maazel, 1940⁶



⁶Tempo, 1940.

The appearances of Percy Grainger, the internationally known pianist, composer, and conductor at the camp in the summers of 1941-1942, 1948, and 1953 were certainly the highlights of those camps. The Australian-born musician had been a concert pianist in London around the turn of the century before moving to New York in 1914. During World War I, Grainger played oboe in the U.S. Army Band and was "offered the position of conductor of the St. Louis Symphony Orchestra."⁷ Grainger lived in Springfield, Missouri, during World War II and involved himself with tours in support of the war.⁸

Grainger's appearances at camp left the community and students with a very interesting view of the man. In an interview for the Summer Session Kansan, Grainger described himself as a vegetarian with the belief that ". . . piano practicing, if properly undertaken, provides all the exercise I need. I believe that energy is the cure for most evils"⁹ He went on to say:

I am, however, passionately fond of football, wrestling, long walks, trotting, swimming, tennis, but find little leisure for any of these pleasures except trotting, which I do, instead of walking at almost all times. I used to be called the "trotting pianist" in London.¹⁰

⁷The New Grove Dictionary of American Music, 1986 ed., s.v. "Grainger, (George) Percy (Aldridge)," by David Josephson.

⁸Ibid.

⁹"Diet and Exercise Keep Grainger Fit," Summer Session Kansan (University of Kansas), 25 June 1941, 2.

¹⁰Ibid.

Figure 8

Percy Grainger Directing Camp Band, 1953¹¹



¹¹Tempo, 1953.

Grainger would entertain students by playing piano solos at band and orchestra rehearsals using "his elbows and arms, and anything else handy."¹²

A. Austin Harding, a very popular guest conductor in the opinion of many of the students at the 1936 camp, returned for the years 1937, 1939, and 1940. Harding, Conductor of the University of Illinois Band, was also very highly thought of by his peers. Prior to coming to the Mid-Western Music Camp, Harding had been guest conductor at the National Music Camp in Interlochen from 1930 to 1933. He was elected to the American Bandmasters Association and served as its president in 1937. John Philip Sousa called Harding's University of Illinois band "the world's greatest college band."¹³

Harold Bachman, another popular conductor at the 1936 camp, returned to camp for the years 1938, and 1951. Bachman had a distinguished career as a band leader, first in World War I as the leader of an Army Engineer Band, and later as the organizer and conductor of a professional band known as Bachman's Million Dollar Band. From 1935 to the end of World War II, he was band director at The University of Chicago. Bachman was band director at The University of Florida from 1948 to 1958. After his retirement in 1958 he became director of the Disneyland Marching Band Contest. Bachman worked at many summer music camps including the University of Idaho Music Camp, the

¹²Tempo, 1942.

¹³The New Grove Dictionary of American Music, 1986 ed., s.v. "Harding, Albert Austin," by Raoul Camus.

Gunnison Music Camp, and the Pacific Music Camp. He was very active in the American Bandmasters Association, Music Educators National Conference, and the College Band Directors National Association.¹⁴

Clarence Sawhill, Lawrence High School band and orchestra director, worked as a special instructor at camp in 1936. He returned in 1937 to assume duties as guest conductor. It would be his last. The Holton, Kansas native had bigger challenges ahead of him. Sawhill left Lawrence in 1937 for the University of Illinois to a position on the band staff and director of the men's glee club. Sawhill later became Associate Professor of Music and Director of Bands at The University of California at Los Angeles.¹⁵

David T. Lawson, Director of the Topeka [Kansas] High School Band and Orchestra, became the new camp orchestra director and assistant camp director replacing Frederick Cooke in 1937. He held that position until the end of the 1942 camp. Lawson earned a degree in 1921 from Baker [Kansas] University. He taught at several small schools in western and southern Kansas before taking a position at Topeka High School. Lawson served as Kansas Music Educators Association President from 1934 to 1936, and was inducted into its

¹⁴Tempo, 1938; Tempo, 1951; Wayne Alton Tipps, "Harold B. Bachman, American Bandmaster—His Contributions and Influence," (Ph.D. diss., University of Michigan, 1974), chap. 1 passim.

¹⁵"Sawhill to California," 9 Kansas Music Review (September 1947): 13; Clarence Sawhill, "Keeping Pace in the Classroom," 11 The Instrumentalist (January 1957): 22.

Hall of Fame in 1985. He worked at camp as a guest conductor in 1936, 1945, and 1961.¹⁶

Other men who served as guest conductors during certain years from 1937-1942 were: William Altimari, Director of the Atchison High School Band and Orchestra; Sam Barbakoff, Director of Music at Fort Scott High School; Alvin Edgar, Director of Bands at Iowa State College; Oliver Hobbs, Director of the Lawrence High School Band and Orchestra; L. Bruce Jones, Supervisor of Music in the Little Rock [Arkansas] Public Schools; Carl Malmberg, Director of Band and Orchestra at Fort Hays [Kansas] State Teachers College; Charles O'Neil, Professor of Theory and Harmony at State College of New York; Paul Painter, Director of the Winfield [Kansas] High School Band and Orchestra; Gerald Prescott, Band Director and Professor of Music Education at the University of Minnesota; James Robertson, Director of Instrumental Music in the Springfield, Missouri school system; Ludwig Hebestreit, composer and conductor from Dallas, Texas; Raymond Hunt, Director of the Tempe [Arizona] High School Band and Orchestra; and Nazzario De Rubertis, Director of the Kansas City Orchestral Training School.¹⁷

University of Kansas faculty working as guest conductors were E. Thayer Gaston, Music Education Department and Trumpet Instructor and Karl

¹⁶Tempo, 1936-1942; Tempo, 1945; Tempo, 1961; "New Members Named to KMEA Hall of Fame," 47 Kansas Music Review (March-April 1985): 11; "KMEA Presidents," 47 Kansas Music Review (February 1985): 31.

¹⁷Tempo, 1937-1942.

Kuersteiner, Conductor of The University Orchestra. Virtually all summer session University faculty members helped by either serving as private lesson instructors or band and orchestra sectional leaders.¹⁸

The daily schedules for the camps from 1937 through 1942 were very much like the first. They included full band and orchestra rehearsals, sectionals, classes in music theory, weekly radio broadcasts, Sunday concerts, sight-reading, and recreational and social activities such as the annual picnic at Tonganoxie State Lake, and the end of camp formal. Louis Maser, a camp cornet player, was in charge of beginning each camp day during the summer of 1938 with playing reveille to waken sleepy campers at 6:00 am to get them ready for calisthenics. All students were expected to observe the 10:00 pm deadline for lights-out except on Saturday night when the closing hour was 11:15 pm. Punishment for tardiness at lights-out was in the form of racing around the block in pajamas carrying a fifty pound weight.¹⁹

Dean Swarthout used money from the University Concert Course to help with camp finances during the first few years. The Financial Reports from the years 1936 and 1937 show deficits for the camp of around \$700 each year. After years of deficits, the Mid-Western Music Camp Financial Statement for

¹⁸Tempo, 1937-1942.

¹⁹Tempo, 1937-1942; "Tunes and Frolic on Mt. Oread," The Kansas City Star, 24 June 1938, 1.

Figure 9

Camp Director Russell L. Wiley, 1940's²⁰



²⁰Midwestern Music Camp Photographs from the 1940's, The University of Kansas Archives, Lawrence, KS.

1939 shows a balance of \$136.66. In a letter to Chancellor Deane Malott, Dean Swarthout wrote ". . . it looks like we shall have a small deposit to apply against several years of deficit when the Concert Course funds underwrote the camp."²¹ But in 1940, the camp was again in need of help. Again, Swarthout used money from the University Concert Course to balance the Music Camp account.²²

The fees charged students attending camp from 1936 through 1942 do not seem to reflect the need for more money to balance the camp budget. The fees actually were reduced from ninety dollars in 1936 and 1937 to sixty-six dollars for the years 1938 and 1939. In 1940, the camp suffered its largest deficit of \$707.63 even after camp fees were raised to seventy-five dollars. Camp fees remained at seventy-five dollars through 1942.²³

The camp published its first yearbook, the Tempo, after the 1938 camp and continued publication each year through 1962. The yearbook, written by camp students, was a reflection of the six weeks at camp. It contained pictures of many guest conductors, Sunday afternoon and evening concert

²¹Letter from Donald M. Swarthout to Chancellor Deane Malott, 4 August 1939, Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

²²"Mid-Western Music Camp Financial Statement, 31 July 1939," The University of Kansas Archives, Lawrence, KS; "Mid-Western Music Camp Financial Statement, 18 February 1941," The University of Kansas Archives, Lawrence, KS.

²³"Mid-Western Music Camp Financial Statement, 31 July 1939;" Seventh Annual Mid-Western Music Camp, (Lawrence, KS: The University of Kansas, 1942).

programs, pictures and listings of personnel of the camp band and orchestra and Dean Swarthout's Summer Session A Cappella Choir.²⁴

Enrollment increased steadily at the camps from 1937 through 1942. The band more than doubled from sixty-three members in 1937 to one hundred twenty-seven in 1942. Orchestra enrollment increases were very similar to the band; from fifty-four in 1937 to ninety-two in 1942. The beginning of World War II did not seem to affect camp enrollment. Personnel listings for the years 1937 to 1942 show very good balance in instrumentation for both the band and orchestra. To achieve this balanced instrumentation, Wiley recruited music supervisors, University music students, and even University faculty members to play in the camp ensembles.²⁵

The war, however, did affect the programming of musical selections for the camp band concerts. Camp band concert programs from 1942 through the summer of 1947 show that every Sunday evening concert began with the "Star-Spangled Banner." The band also played many patriotic marches.²⁶

The war also had a tremendous impact on the camp during the summers of 1943 and 1944. The camp was closed during these two summers when Navy units stayed in all available summer housing. To some at the University, running the camp during 1943 and 1944 would have been seen as

²⁴Tempo, 1938-1942; Tempo, 1945-1962.

²⁵Tempo, 1938-1942.

²⁶Tempo, 1942; Tempo, 1945-1947.

unpatriotic.²⁷ Wiley did not agree with cancelling the camp. Other camps in the United States continued their summer camps throughout the war. In a letter to a guest conductor scheduled to work the 1943 camp Wiley said "I somehow believe we could carry the camp through this hectic year and make it a go."²⁸

The camp grew from a small band and orchestra camp to an annual event in the years between 1937 and 1942. Wiley hired many outstanding men in the music field to work as guest conductors at camp. These men had national reputations. With the war raging in Europe and the Pacific, and the camp closed during 1943 and 1944, Wiley could only wonder if his camp would ever open again.

²⁷"1945 Camp At K.U.," Lawrence (Kansas) Daily Journal-World, 11 August 1944, 1.

²⁸Letter from Russell L. Wiley to Raymond E. Hunt, 15 March 1943, The University of Kansas Archives, Lawrence, KS.

CHAPTER IV
THE POST-WAR YEARS
1945-1950

Camp officials and University administrators in fall 1944 began making plans to resume operation of camp for the summer of 1945. Chancellor Deane W. Malott in a letter to Dean Swarthout dated 4 September 1944 wrote:

This is just a note to say—let's keep in mind the possibility of a music camp next summer. It may be too early to make a final decision, but it looks to me now as though we should find some way to have it.¹

Russell Wiley announced in the Lawrence Daily Journal-World dated 11 August 1944 that camp would be held in the summer of 1945. The date of this announcement would suggest that Wiley began making preparations for resuming camp before the Chancellor gave his approval for a camp in 1945.²

Wiley's announcement however was indeed correct. The camp re-opened in 1945 with little affect from the two-year absence. The camp format in 1945 was exactly as it had been in 1942. Camp students participated in daily full

¹Letter from Chancellor Deane W. Malott to Dean Donald M. Swarthout, 4 September 1944, Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

²"1945 Camp At K.U.," Lawrence (Kansas) Daily Journal-World, 11 August 1944, 1.

band and orchestra rehearsals, private lessons, music theory, and a full schedule of social and recreational activities; concerts took place on Sundays. The 1945 band camp enrollment was one hundred forty-seven; twenty students more than in 1942. The camp orchestra enrollment of eighty-four was only eight students short of the 1942 figure of ninety-two.³

Although most everything about the 1945 camp was similar to the previous camps, one thing was different; the band performed the weekly Sunday evening concerts in a different location. From 1936 through 1942, the camp band performed in Fowlers Grove. In 1945, the band performed at an outdoor theater that the University building and grounds department had constructed between Hoch Auditorium and Haworth Hall. The Lawrence Daily Journal-World described the theater:

The view from where the spectators are seated, overlooking the Wakarusa Valley, is one of the finest imaginable. The high walls of Hoch Auditorium to the west assure shade in the early evening and with those of Haworth Hall to the east, serve as excellent sounding boards for the musical programs given from the platform between.⁴

The band continued to hold concerts on Sunday evenings at this theater through 1962. The camp orchestra continued to present concerts on Sunday afternoon in

³Tempo, 1942; Tempo, 1945.

⁴"An Outdoor Concert," Lawrence (Kansas) Daily Journal-World, 5 July 1945, 2.

Figure 10

Evening Band Concert, 1956⁵



⁵Midwestern Music Camp, Photograph Files for 1956, The University of Kansas Archives, Lawrence, KS.

Hoch Auditorium until 1958, when they began performing in the new music building.⁶

Donald M. Swarthout retired from his duties as Dean of the School of Fine Arts at the end of the 1950 spring semester. Swarthout served as Dean of the School of Fine Arts from 1923 to 1950; camp sponsor from 1936 to 1949; and directed the University Summer Session A Cappella Choir as a part of the camp from 1936 to 1948. After his mandatory retirement, Swarthout taught piano at the University until 1955, when he served as guest conductor for the camp choir.⁷

Swarthout obtained his musical training at the Balatka Musical College in Chicago and the Royal Conservatory at Leipzig. Before coming to The University of Kansas, Swarthout taught at Oxford and Miami Colleges in Ohio, Millikin [Illinois] College, and Illinois College for Women. While at the University, Swarthout served as president of the National Association of Schools of Music, and the Music Teachers National Association. He received honorary doctorates from several colleges and universities.⁸

⁶Tempo, 1945-1962.

⁷Information gathered for the years Dean Swarthout was involved in the camp is from issues of the Mid-Western Music Camp Yearbook, the Tempo; the Summer Session Kansan; the Lawrence Daily Journal-World; and J. Bunker Clark, Music At KU: A History of the University of Kansas Music Department (Lawrence, KS: University of Kansas, Department of Music and Dance, 1986, 54.

⁸Clark, Music At KU: 25.

Figure 11

Donald M. Swarthout and the 1945 A Cappella Choir⁹



⁹Midwestern Music Camp, Photograph File, 1940's The University of Kansas Archives, Lawrence, KS.

It was in Swarthout that Russell Wiley found a friend when he needed help solving any problems concerning the camp. While Swarthout was taking a much needed vacation to New Jersey in the summer of 1949, Wiley wrote telling him of the activities of the camp. In one letter, Wiley wrote of the inquisitive camp parents and students asking about his absence.¹⁰

Camp parents and students were not the only ones missing Dean Swarthout's presence at camp. In a letter written at the end of camp, in which Wiley summarized camp activities of the summer, he wrote:

About the only dark spot I can find during the entire summer lies in the fact that you have not been here to enjoy the program with us. I have always felt at liberty to bounce into your office at any moment on any problem and I have missed that privilege considerably during the process of the camp, but we have used our best judgement on matters that concern the welfare of the camp and for the most part everything worked out all right.¹¹

Dean Swarthout recognized the value of the camp to the University, and he took every opportunity to be the camp's proponent to University officials. In writing to the chancellor about the 1939 camp, Swarthout wrote:

It brought a group of splendid young men and women to the city and campus for a six week stay and many of them will return to us when ready for University, and besides this, gave them six weeks of excellent musical training and recreation. We find many of our merchants down in the city are especially enthusiastic over this effort to keep our summer population at

¹⁰Letter from Russell L. Wiley to Donald M. Swarthout, 19 July 1949, Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

¹¹Letter from Russell L. Wiley to Donald M. Swarthout 2 August 1949, Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

a little higher level as its a long dry spell from June until September for most of them.¹²

In another letter written to Chancellor Deane Malott in 1944,

Swarthout wrote:

Music Camp feeds in any number of students year after year, who made their first acquaintance with the University campus through the Music Camp, and were sold on the whole proposition because of it. I don't know any finer feeder to our large musical organizations than the Music Camp, which I know has your solid support.¹³

E. Thayer Gaston served as guest conductor for the camp during the years 1942, 1948-1952, and 1954. For the years 1945 and 1946 he was associate camp director replacing David Lawson.¹⁴

Gaston began his training at Sterling [Kansas] College receiving a bachelor of music degree in 1936. He earned a master's degree in 1938, and a Ph.D. in education in 1940, both from The University of Kansas. Gaston became full time music education and trumpet instructor at the University in the fall of 1938; and was promoted to chairman of the music education department in 1945. Gaston established "the first formal music therapy curriculum in the world."¹⁵

¹²Letter from Dean Donald M. Swarthout to Chancellor Deane Malott, 4 August 1939, Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

¹³Letter from Dean Donald M. Swarthout to Chancellor Deane Malott, 12 August 1944, Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

¹⁴Tempo, 1942-1954.

¹⁵Martin J. Bergee, "A History of Music Education at the University of Kansas from 1947-1955" (master's thesis, University of Kansas, 1984), 19.

Gerald M. Carney worked at the camp in 1945 as brass instructor. From 1947 to 1974 he was director of the camp orchestra division and associate camp director. Carney began his training at Fort Scott [Kansas] Junior College; receiving a teacher's certificate allowing him to teach history in 1924 at Ft. Scott Junior High School. He earned a bachelor of science in education degree in 1926 from the University of Missouri at Columbia; bachelor of music degree from Kansas State Teachers College in Pittsburg, Kansas in 1934; and in 1938 he earned the master of music degree from Northwestern University in Evanston, Illinois. Carney's public school teaching experiences included positions at Marshalltown, Iowa; Pittsburg, Kansas; and Shawnee Mission, Kansas.¹⁶

Carney began his teaching career at The University of Kansas in the fall of 1945 having been hired by E. Thayer Gaston, who "was looking for someone to do the bulk of the teacher training in instrumental music."¹⁷ He taught private lessons, directed student teachers, and taught music education classes at the University. Glenn Gish, in his master's thesis "Gerald Carney: Midwestern Music Educator," best described Carney by stating: "The true genius of Gerald Carney was in his ability to motivate, inform, and inspire students through his teaching."¹⁸

¹⁶Tempo, 1945-1974; Glenn R. Gish, "Gerald McKinley Carney: Midwestern Music Educator" (master's thesis, University of Kansas, 1988).

¹⁷Bergee, "A History of Music Education at the University of Kansas," 24.

¹⁸Gish, "Gerald M. Carney," 188.

Figure 12

Gerald M. Carney Directing Camp Orchestra, 1956¹⁹



¹⁹Midwestern Music Camp Photographs from 1956, The University of Kansas Archives, Lawrence, KS.

Carney served as president of the Kansas Music Educators Association from 1969 to 1971, and was inducted into its Hall of Fame in 1977.

In 1974, Carney retired from the University and the Midwestern Music Camp at the age seventy.²⁰

Carney's relationship with Wiley was very good. Phyllis Glass, music camp secretary in the mid-fifties, remembers:

Their relationship was good and I think that they complimented each other. Mr. Wiley had a strong drive on what he was doing with the camp and what he wanted to do. Mr. Carney was willing to be a partner, but not try to take the reins from him. He did what was asked of him and he did it well. He never tried to take over the camp. [He was] Extremely supportive.²¹

Many new guest conductors, never having directed the camp band or orchestra before the war, appeared at the camp during the post-war years. High school band and orchestra directors hired by Wiley to direct the camp band and orchestra were Eugene Beeman, band director from Kansas City; Maurice Callahan, director of the Muskogee [Oklahoma] High School Band and Orchestra; T. Frank Coulter, director of the Joplin [Missouri] High School Band and Orchestra; Basil Grachi, high school orchestra director from St. Louis; C. J. Mckee, director of the Topeka [Kansas] High School Band and Orchestra; Harold Mound from Kansas City, Missouri; Basil Roarke, director of the Atchison [Kansas] High School Band and Orchestra; Arthur Schrepel, director of the

²⁰Gish, "Gerald M. Carney," 188.

²¹Phyllis Glass, interviewed by author, Prairie Village, Kansas, 24 June 1992, Tape recording, The University of Kansas Archives, Lawrence, KS.

Figure 13

Russell L. Wiley and Gerald M. Carney, 1958²²



²²Midwestern Music Camp Photographs from 1958, The University of Kansas Archives, Lawrence, KS.

Pawnee [Nebraska] High School Band and Orchestra; Ralph Wallingford, director of the El Dorado [Kansas] Band and Orchestra; Nevin Wasson, Director of Bands at Northeast High School in Kansas City, Missouri; and Joseph J. Weigand, director of the Lawrence [Kansas] Junior High Band and Orchestra.²³

Wiley also hired directors of professional groups to work with the camp band and orchestra. Directors of professional organizations working at camp were Richard Bales, conductor of the National Gallery of Art Orchestra in Washington, D.C.; Richard Duncan, conductor of the Omaha Symphony Orchestra; Guy Fraser Harrison, conductor of the Rochester Symphony Orchestra; Thor Johnson, conductor of the Cincinnati Symphony Orchestra; Leo Kucinski, conductor of the Sioux City [Iowa] Symphony Orchestra; Elie Siegmeister, composer and conductor from Brooklyn, New York; and Frank Simon, from Cincinnati, Ohio.²⁴

University and college directors asked by Wiley to work at camp were Milburn Carey, band and orchestra director from Phillips [Oklahoma] University; Gerald Schroth, composer, arranger, and director of the University of Chicago Symphony Orchestra; and Burnet Tuthill, director of the Memphis College of Music Band and Orchestra.²⁵

²³Tempo, 1945-1950.

²⁴Ibid.

²⁵Ibid.

Choir directors brought to camp by Wiley to work with the new choir division were Don Craig, Director of Choral Music for Fred Waring's Pennsylvanians; and Wayne Nelson, Lawrence [Kansas] High School choral director.²⁶

Wiley hired some University faculty to work as guest conductors. These men included Marcus Hahn, Clayton Krehbiel, James Nickerson, Oakley Pittman, and Raymond Zepp.²⁷

Returning guest conductors to camp were William Altimari, E. Thayer Gaston, Percy Grainger, Oliver Hobbs, L. Bruce Jones, James Robertson, August San Romani, and Ralph Rush.²⁸

High school students as early as 1942 inquired of Wiley as to the possibility of attending camp in the summer and taking courses in art at the University. Wiley asked the University art department faculty if they would want to offer camp students courses in art. Marjorie Whitney, the Head of the Department of Design at the University decided that a few courses would be offered high school students on a fee basis. The fees charged would be additional to the regular camp fees.²⁹

²⁶Tempo, 1945-1950.

²⁷Ibid.

²⁸Ibid.

²⁹Letter from Russell L. Wiley to Gretchen Isern, 25 May 1942, Deane W. Malott, Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

It is not clear how many high school students took art classes while attending camp before art became an official camp division, but having a few camp students take art while attending camp gave Wiley and Dean Swarthout the idea to include art as a regular division of camp.

In response to a letter to Chancellor Malott from Dean Swarthout, Malott wrote in November 1947, concerning the possibility of a summer art camp:

I have your letter concerning the possibility of a K.U. Summer art camp. I should be glad to pursue the idea with you and Miss Whitney, [Head of Department of Design] and the others, although there are a number of questions which would have to be answered before I would be willing to approve such a project.³⁰

The first official art camp held in conjunction with the Mid-Western Music Camp began in the summer of 1948. Marjorie Whitney, Head of the Department of Design at the University, was the camp art director. Carl Mattern and Austin Harmon, University of Kansas art professors, helped Whitney teach classes for the fifteen art students enrolled the first year.³¹

The camp art division enrollment grew each year after 1948. In 1952, fifty art students took classes in drawing and painting, design, ceramics, silversmithing, and weaving. Ten years later art camp enrollment had increased to two hundred students taking classes in oils and water color, painting, nature

³⁰Letter from Chancellor Deane W. Malott to Dean Donald M. Swarthout, 26 November 1947, Departmental Correspondence, The University of Kansas Archives, Lawrence, KS.

³¹Tempo, 1948.

drawing, pottery, fashion drawing, color and design, jewelry, and silversmithing.³²

The choir division of the music camp had a very gradual development, and some details of the history are still not clear. Music camp publicity posters from the years 1936 through 1941 advertised choir as being part of the camp, however, only music supervisors at camp were allowed to enroll in the University Summer Session A Cappella Choir, directed by Dean Swarthout. The Tempo, 1939 seems to dispute this by displaying a photo of the camp choir with Topeka [Kansas] High School choir director Don Glecker as camp choir director. This would suggest a camp choir for high school students began in 1939, but the publication does not indicate the organization ever performed any concerts. Newspaper articles for the summer of 1939, do not mention the camp choir when reporting on camp concerts. Donald Glecker returned to camp in 1940, but it is unclear whether he directed a camp choir that summer.³³

Dean Swarthout, announcing personnel for the 1941 Summer Session A Cappella Choir, indicated that students from camp were included in the choir. The A Cappella Choir photo in the Tempo, 1942 appears to show many young students included in the choir, although nothing is mentioned in the camp publication or in newspaper articles. Many high school students performed in the

³²Tempo, 1952; Tempo, 1962.

³³Tempo, 1939; Tempo, 1940.

A Cappella Choir during the years 1945 through 1948 as is indicated by personnel lists in the 1945 through 1948 camp yearbooks.³⁴

Finally, in 1949 while Dean Swarthout was vacationing in New Jersey, Don Glecker returned to camp to direct the University Summer Session A Cappella Choir and the newly formed camp choir. The difference between this camp choir and the ones before, was that this choir performed alone, without the A Cappella Choir, on concerts with the camp band and orchestra. However, the two groups did perform together on one concert. Donald Glecker directed the first camp choir performance on an evening concert shared with the camp band 26 June 1949. The choir sang "Rise, My Soul, To Watch" by Bach, and "Tom Big Bee River" arranged by Noble Cain.³⁵

Noble Cain, choral composer, arranger, and conductor from Chicago was the first guest conductor with the camp choir. He returned to conduct the camp choir in 1950. Cain had earned a bachelors degree in 1916 from Friend's University in Wichita, and a master's degree from the University of Chicago in 1918. He served as Choral Director of the National Broadcasting Company in

³⁴"Swarthout Announces Personnel," Summer Session Kansan (University of Kansas), 24 June 1941, 5; Tempo, 1942; Tempo, 1945-1949.

³⁵Tempo, 1949.

Chicago from 1932 to 1939. Cain has written several choral arrangements and compositions that are very popular among choral directors.³⁶

Enrollment figures for the camp choir were surprisingly large the first year. One hundred and eight students sang in the camp choir in 1949. However, this figure was misleading; band and orchestra students also sang in the camp choir. This came about after an event during enrollment. Don Glecker seeing that only about twenty students enrolled in choir, went to Wiley to ask what could be done about increasing student participation. Wiley understood that a choir of only twenty members was not going to be successful, so he told Glecker that "Every student in this camp is going to be asked to sing."³⁷ This meant every student in band or orchestra also sang in the choir. However, students enrolled in both band and orchestra did not participate in the camp choir due to the restrictions of their already full schedule.³⁸

From this beginning, choir enrollment grew rapidly. Choir enrollment for 1949 was one hundred eight students and grew to one hundred ninety-five students three years later in 1952. Two hundred five students performed in the

³⁶Tempo, 1949; Tempo, 1950; "Noble Cain will Direct Choral Ensemble Sunday," Summer Session Kansan (University of Kansas), 15 July 1949, 1.

³⁷Russell L. Wiley, Interview by Mary Kate Tews, 8 April 1988, Tape 2, The University of Kansas Archives, Lawrence, KS.

³⁸Glass interview.

camp choir in 1961, the largest choir enrollment in the first twenty-five year camp history of the camp.³⁹

The camp choir for the years 1949 and 1950 shared concerts with the band and orchestra, although no set pattern of which group they would share the program was established. In 1951, the camp started a routine that would last until 1961. The camp choir shared both the Sunday afternoon concert with the orchestra, and the evening concert with the band. Usually the orchestra or band would open the concert, the choir would perform in the middle section, and the band or orchestra would close the program. Choir members performed at both concerts.⁴⁰

In 1962, the choir stopped performing with the two other camp ensembles and began performing on its own concerts. The choir would begin the Sunday concerts at 2:30 pm, followed, after a fifteen minute intermission, by the orchestra. The band always performed on the Sunday evening concert which began at 8:00 pm.⁴¹

The camp re-opened in 1945 after being closed during the summers of 1943 and 1944. The war did not have an adverse affect on the camp. The 1945

³⁹Tempo, 1961.

⁴⁰Mid-Western Music Camp Programs, 1951-1961, The University of Kansas Archives, Lawrence, KS; Tempo, 1951-1961.

⁴¹Tempo, 1962.

camp enrollment was larger than the last camp in 1942. The University built an outdoor theater for Sunday evening concerts.

E. Thayer Gaston served as associate camp director in 1945 and 1946. He was replaced by Gerald M. Carney in 1947. Carney served as associate camp director and orchestra director until his retirement in 1974. Donald M. Swarthout ended his career as the Dean of the School of Fine Arts and camp sponsor.

Art and choir were the first divisions added to camp. Both enjoyed growing enrollments between 1945 and 1950. The Midwestern Music Camp ended the decade of the forties with four strong divisions and room for growth.

CHAPTER V
THE GROWTH YEARS
1951-1958

Many changes occurred at the Midwestern Music Camp during the years 1951-1958. Additional new divisions increased the total camp enrollment which incidentally led to camp name changes. Camp leadership changed, students helped develop a new camp dress code, and many new guest conductors worked at camp. The camp also moved into a new music building.

The camp added many new divisions during the years between 1951 and 1958. Although these divisions were separate from the music students during the day, music and non-music students shared the same living quarters and participated in the same social and recreational activities. The camp added an opera workshop under the direction of Kansas University drama professor Dr. John Newfield in 1953 and 1954. Ballet joined the camp list of offerings during the summer of 1955. Seventy-five students took classes in classic ballet and beginning and advanced toe dancing from instructor Robert E. Bell from Oklahoma City, Oklahoma. Kansas City Philharmonic percussionist and University of Kansas percussion instructor Vera McNary directed a marimba ensemble in 1955 and 1956. Charmaine Asher, new University of Kansas

percussion instructor took over the marimba ensemble in 1957. The Theater and Speech division began in 1956 under the direction of Kansas University professor Dr. Lewin Goff.

Russell C. Mills directed the first science and Mathematics division in 1956. Mathematics separated from Science into its own division under the direction of Bailey Price in 1957. The Engineering division began in 1962, thus becoming the last non-musical subject to be added to camp. Fifteen engineering students enrolled to study under the direction of University of Kansas assistant professor of metallurgical engineering, Dr. Fred Smithmeyer.¹

The camp name changed several times to reflect the growing camp divisions. The first camp brochure advertised the 1936 camp as the Mid-Western Band-Orchestra Camp. The next year, in 1937, the Tempo showed the name was shortened to Mid-Western Music Camp. The Tempo, 1952 indicated the name was changed to Mid-Western Music and Art Camp in 1952 to reflect the addition of the art division. The Tempo, 1952-1962 showed the camp was named the Midwestern Music and Art Camp between 1952 and 1962.²

By the fifties the camp was clearly a great success. Enrollment grew in all musical divisions in 1951 and was relatively unchanged throughout the fifties. The camp band enrollment grew from one hundred sixty-three to one

¹Tempo, 1951-1962.

²Tempo, 1937-1962.

Figure 14

Vera McNary and the First Camp Marimba Ensemble, 1955³



³Midwestern Music Camp Photographs from 1955, The University of Kansas Archives, Lawrence, KS.

hundred ninety-two; the orchestra from eighty-five to one hundred eight; and the choir grew from one hundred eleven to one hundred fifty-three between 1950 and 1951. Growing enrollment was a result of offering students a quality program that included fine conductors, quality music, social events, sports activities, and a camp leadership with a sense of humor and concern for students' feelings and ideas.⁴

One incident illustrates the leadership's sense of humor and interest in students' ideas better than any other. The 1941 camp brochure described the dress code as "regular street clothes sufficient for high school boys and girls under ordinary conditions."⁵ From this statement it is unclear what the dress code actually was, but many camp pictures from the beginning camp through the mid-fifties show most girls wearing nice dresses and boys wearing long pants and shirts.⁶ However, in 1955, the dress code was altered at the students' request after students presented Russell Wiley with a petition signed by one-hundred seventy students asking for permission to wear shorts at camp. The petition called for the shorts to be regulated to no shorter than two inches above the knees. Wiley and his staff approved the request and demonstrated their approval

⁴Tempo, 1950-1958.

⁵Sixth Annual Mid-Western Music Camp, (Lawrence, KS: The University of Kansas, 1941).

⁶Tempo, 1937-1955.

Figure 15

Camp Directors and Guest Conductors, 1955⁷



⁷Midwestern Music Camp Photographs from 1955, The University of Kansas Archives, Lawrence, KS.

by wearing shorts to the first rehearsal the next morning. Band members greeted them with laughter, applause and a fanfare of "For He's a Jolly Good Fellow." Wiley showed his sense of humor by proclaiming to the students that "The man across the street whistled at me as I went to my car this morning, which is a new experience for me. This is the first time I have worn short pants since I was in grade school 39 years ago."⁸ Gerald Carney proclaimed that he ". . . would hate to direct a concert wearing these because the audience could tell just how badly my knees were shaking."⁹

A successful camp must also have support from the Dean of Fine Arts. Thomas Gorton replaced Dean Swarthout as Dean of The University of Kansas Fine Arts Department in 1950 and consequently became sponsor of the camp. Russell Wiley may not have shared the same warm friendship with Dean Gorton that he enjoyed with Dean Swarthout, but Gorton was very supportive of the camp and saw its value to the University. In a letter dated 3 February 1952, Dean Gorton wrote to String Professor Waldemar Geltch concerning the low string enrollment at the University:

We propose to attack the problem vigorously through the coming years by attempting to attract to K. U. the best young string talent in this part of the country. We shall soon announce drastically augmented scholarships. This should be a potent aid in recruitment. In addition, our most important contact with young string players is now, and will continue

⁸Dana Leibengood, "Directors Beat Kids to Punch," Lawrence (Kansas) Daily Journal-World, 7 July 1955, 1.

⁹Ibid.

to be for some time, the high school students on our campus in the Midwestern Music Camp.¹⁰

Dean Gorton was a talented addition to camp leadership as well as to the guest conducting personnel. Dean Gorton received his bachelor of music in piano (1932), master of music in composition (1935), and Ph.D in composition (1948) from Eastman. His teaching experience included work at the Memphis College of Music, the University of Texas-Austin, and Director of the School of Music at Ohio University-Athens. Dean Gorton was an accomplished pianist and performed with several professional orchestras including St. Louis, Houston, and Rochester. He conducted the San Antonio and Oklahoma Orchestras. Dean Gorton also served as President of the National Association of Schools of Music from 1958-1962. He served as guest conductor of the camp orchestra in 1951, 1953-1956, and 1958-1961.¹¹

Gorton was instrumental in the planning and building of the University's new music and dramatic arts building that opened in the fall of 1957. In Music at KU: A History of the University of Kansas Music Department, J. Bunker Clark wrote that when Dean Gorton came to the University he had been "promised a new facility."¹² Gorton traveled to other universities that were

¹⁰Letter from Dean Thomas Gordon to Professor Waldemar Geltech, 3 February 1952, Fine Arts Department Correspondence, The University of Kansas Archives, Lawrence, KS.

¹¹Clark, Music At KU, 26-27; Tempo, 1951-1962.

¹²Clark, Music At KU, 26.

constructing new music buildings to gather ideas on how to design such a building. The new building, named after Chancellor Franklin D. Murphy, was finished and dedicated on 10 November 1957. The first camp to use the new building was in the summer of 1958.¹³

Another person significant to the success of the camp and in particular the choir division was Clayton Krehbiel. Krehbiel became director of the camp choral division in 1951, but this was not his first encounter with camp. He was at the very first camp in 1936. It is not clear whether Krehbiel was in Dean Swarthout's Summer Session A Cappella Choir, but his name appears in the personnel lists for the 1936, 1937, and 1940 camp bands as a trumpet player from Moundridge, Kansas. After coming to camp as a high school student, he enrolled at the University and was awarded the Bachelor of Music Education degree from The University of Kansas in 1942. Krehbiel taught two years at Oberlin, Kansas, before earning a masters degree from Columbia University in New York in 1949. While in New York, he met famed choral conductor and teacher Robert Shaw and became assistant director for the Robert Shaw Chorale.¹⁴

Krehbiel returned to Kansas in 1950 to assist Dean Swarthout and instruct music education classes at the University. He was guest conductor for the 1950 camp choir and became the director of the choral division replacing

¹³Clark, Music At KU, 26. Tempo, 1958.

¹⁴Bergee, "A History of Music Education at the University of Kansas," 36-40.

Figure 16

Clayton Krehbiel Directing Camp Choir, 1958¹⁵



¹⁵Midwestern Music Camp 1958 Photograph File, The University of Kansas Archives, Lawrence, KS.

Donald Glecker in 1951. Krehbiel served as camp choral director for the years 1951 through 1962 with the exception being the summer of 1955 when he assisted Robert Shaw with a choral workshop at San Diego State Teachers College in which he taught vocal technique. Morris Poaster, Director of Choral Music at Phillips University was choral division director in Krehbiel's absence.¹⁶

Many students thought Krehbiel was an excellent, but demanding teacher. Bill Grace, a camper in the early fifties and now a high school choir director remembered Krehbiel as ". . . hell, fire, and brimstone, a lot of movement, . . . he had perfect pitch, . . . he would give the pitches and you had to be on your toes."¹⁷

Krehbiel's talent as a fine teacher was rewarded by the University in 1959 when he was selected as the first recipient of the Honors for Outstanding Progressive Educators Award. Krehbiel was selected for this award "based on his willingness to help students and try progressive teaching methods."¹⁸ His last year at the University was 1966.¹⁹

¹⁶Bergee, "A History of Music Education at the University of Kansas," 36-40; Tempo, 1950-1962.

¹⁷Bill Grace, interviewed by author, Gladstone, Missouri, 24 June 1992, Tape recording, The University of Kansas Archives, Lawrence, KS.

¹⁸"Krehbiel Winner of Hope Award," Lawrence (Kansas) Daily Journal-World, 22 May 1959, 3.

¹⁹Bergee, "A History of Music Education at the University of Kansas," 40.

Many new guest conductors appeared at camp from 1951 to 1958: one had actually been instrumental in the camp's beginning. Russell Wiley's brother Dewey O. Wiley was a guest conductor in 1955. It was Dewey who had encouraged younger brother Russell to begin a summer band camp at The University of Kansas. Dewey Wiley was also in a large part responsible for Russell's interest in music.²⁰

Dewey Wiley was the first in a family of three sisters and six brothers to be interested in seriously studying music. He became younger brother Russell's music teacher. Russell Wiley stated in a newspaper article upon the occasion of the two Wiley's working together at camp:

I have never been sorry Dewey talked me into entering the music profession. I also am glad he encouraged me to start the camp, because it has been a fine thing for the University and the area.²¹

Dewey Wiley began his career as band director at Hardin-Simmons University before leaving for Texas Tech in 1934 where he began a band camp similar to the Midwestern Music Camp which Russell Wiley began later in Kansas.²²

Paul Yoder worked as a guest conductor at camp in 1952. Yoder served as president of the American Bandmasters Association and founded the

²⁰"Two Wileys Working Together For the First Time in 30 Years," Lawrence (Kansas) Daily Journal-World, 21 July 1955, 5.

²¹Ibid.

²²Ibid.

Journal of Band Research and the American Bandmasters Association Research Center at the University of Maryland. Yoder is primarily known for his more than 1400 compositions and arrangements for band. Raoul Camus in The New Grove Dictionary of American Music stated that Yoder's "works are among the staples of school band."²³

Victor Alessandro, Director of the San Antonio Symphony Orchestra worked as a guest conductor at camp during the years 1955 through 1962. Alessandro studied with Howard Hanson and Bernard Rogers at the Eastman School of Music, and received a degree in 1937. In 1938, he became director of the Oklahoma City Symphony Orchestra. Alessandro was awarded honorary doctorates from the University of Rochester and Southern Methodist University.²⁴ Claude T. Smith, a camp librarian in 1957 and 1958 remembered Alessandro as ". . . a heck of a conductor. He was one of the best conductors I've ever seen."²⁵

Guy Fraser Harrison, Conductor of the Oklahoma City Symphony Orchestra, conducted the band and orchestra at camp during the years 1949-1954,

²³The New Grove Dictionary of American Music, 1986 ed., s.v. "Yoder, Paul V.," by Raoul Camus.

²⁴Tempo, 1955-1962; The New Grove Dictionary of American Music, 1986 ed., s.v. "Alessandro, Victor," by Robert Skinner.

²⁵Claude T. Smith, interviewed by author, Lawrence, Kansas, 19 July 1985, Tape recording, The University of Kansas Archives, Lawrence, KS.

and 1956-1962. Harrison studied organ at the Royal College of Music in London. He later conducted the Rochester Civic Orchestra and became associate director of the Rochester Philharmonic Orchestra. From 1951 to 1972, Harrison was the conductor for the Oklahoma City Orchestra.²⁶

Wiley hired many guest conductors with professional symphony conducting experience. From the professional ranks came Richard Bales, Conductor of the National Gallery of Art Orchestra in Washington, D.C.; Raymond Cutting, Assistant Director of the Kansas City Philharmonic; and Ralph Holter, Conductor of the Green Bay Symphony Orchestra.²⁷

Choral directors serving as guest conductors included Paul Christianson, Director of Choral Music at Concordia [Minnesota] College; Chester Francis, Director of Choral Music at the University of Oklahoma; Wayne Hertz, Director of Choral Music at Central Washington College; John Holloran, Choral Conductor of Television-Recording in Chicago; Glen Lockery, Director of Choral Music at the University of Idaho; Daniel Moe, Director of Choral Music at the University of Denver; Leonard Moore, Assistant Conductor of the Robert Shaw Chorale; and Lloyd Pfautsch, Director of Choral Music at Illinois Wesleyan

²⁶The New Grove Dictionary of American Music, 1986 ed., s.v. "Harrison, Guy Fraser," by William Geoffrey Shaman.

²⁷Tempo, 1951-1958.

University and later at the University of Illinois and Southern Methodist University.²⁸

Other new guest conductors to camp were José Vasquez, Conductor of the University Symphony Orchestra in Mexico City; Daniel Martino, Director of Bands at the University of Indiana; Anthony Donato, composer and conductor at Northwestern University; and Clifton A. Burmeister from Warrensburg, Missouri.²⁹

Returning to camp from previous years were Raymond Zepp, Marcus Hahn, E. Thayer Gaston, Donald Glecker, Harold Bachman, Nevin Wasson, Gerald Schroth, Alvin Edgar, Richard Duncan, Percy Grainger, Don Craig, Leo Kucinski, and Donald M. Swarthout.³⁰

The period from 1951-1958 established the Mid-Western Music Camp as a respected summer camp, and the success of the music and art camps led to the creation of new camp divisions. Dean Gorton provided steady leadership following Dean Swarthout as sponsor of the camp. Clayton Krehbiel provided strong leadership for the camp choir division and helped raise the choir to equality with the band and orchestra. The music division enrollment continued to

²⁸Ibid.

²⁹Tempo, 1951-1958.

³⁰Ibid.

grow. The music and theater divisions moved into a new home. New and returning guest conductors helped provide quality musical experiences for students.

CHAPTER VI
END OF THE FIRST TWENTY-FIVE YEARS
1959-1962

The Midwestern Music and Art Camp continued its growth by adding more divisions in the years between 1959 and 1962. The Fine Arts department sponsored a music clinic in conjunction with camp in 1959 and 1960. Wiley added a junior high music division to camp in 1961. New conductors as well as conductors from previous camps continued working with the musical organizations. Upon the observance of the camp's twenty-fifth year in 1962, former campers, and state and University officials congratulated Wiley for his dedication and service to camp.

The School of Fine Arts sponsored the first Midwestern Music Clinic on 9-13 July 1959. The additional room the new spacious music building afforded the music department allowed this four-day event to coincide with camp. The music clinic, like the music camp, was another dream of Russell Wiley but had been put on the back burner for a few years: "Personally I have dreamed of this clinic for about 15 years but we did not have the facilities."¹ Nationally known conductors and performers provided clinics and concerts. The purpose of

¹"Music Clinic Will Be Held at Oread," Lawrence (Kansas) Daily Journal-World, 17 June 1959, 1.

the clinic was to provide "an intensive short course refresher for music supervisors, band, orchestra and choral directors and private teachers from the high schools and colleges of the area."²

Students from the Iola, Leavenworth, and Osawatomie [Kansas] High School Marching Bands helped Jack Lee, Director of the University of Arizona Marching Band with the marching band clinic that was held at Allen Field House. Merchants from the music industry set up displays showing new instruments, uniforms, and music. A clinic band, orchestra, and choir consisting of music teachers was set up to read new music. The clinic band and chorus performed with the music camp band on the regular Sunday evening concert program 12 July 1959.³

The clinic was held again in 1960, and Wiley proclaimed:

There has never been such an array of distinguished clinicians at such an event anywhere. I've been to the Chicago clinic which is supposed to be the best, and I sincerely believe that even it cannot compare to ours this year.⁴

The clinic provided camp students as well as those attending the clinic a first hand look at the latest the music industry had to offer, and teachers were provided the opportunity to become more familiar with the camp. Apparently,

²"Music Clinic Will be held at Oread."

³Ibid; Tempo, 1959.

⁴"4-Day Music Clinic Near Goal Already," Lawrence (Kansas) Daily Journal-World, 27 July 1960, 2.

the clinic was a two year experiment since neither the press nor camp publications mention the clinic after 1960.

Junior high band, choir, and orchestra divisions began in the summer of 1961. Wiley had some reservations about adding junior high school students to camp but felt the advantages outweighed the disadvantages. He stated in a newspaper article prior to the opening of junior high camp:

The junior high student is too young to work, but he is full of energy and ambition, and in thousands of cases is very talented in music. The student needs an intensified summer program to give him a shot in the arm, giving him added emphases to push into high school as one of the leaders participating in the high school music program.⁵

Junior high students attended camp during the fourth and fifth weeks of senior high camp. The daily schedule was much like senior high camp. Seventh and eighth grade camp students spent most of their time attending special clinics, sectionals, and full ensemble rehearsals. Templin Hall was the site for the full ensemble rehearsals. Junior high groups presented concerts at the end of the second week on Saturday afternoons at 3:00 in the University Theater. All band and orchestra students sang in the choir with the regular choir students. Junior high students lived at Templin and Lewis halls with the senior high campers but were not allowed to "associate with the older campers except at meals and on special occasions."⁶

⁵"New Music Camp Planned on Oread," Lawrence (Kansas) Daily Journal-World, 4 July 1961, 1.

⁶"New Music Camp Planned on Oread,"; Tempo, 1961.

Guest conductors for the first junior high session were William Beck, band director from Colby, Kansas; Merle Watters, orchestra director from Salina, Kansas; and James L. Hardy, chorus director at Robinson Junior High in Wichita. Richard Brummett, Director of Junior High Music at Winfield [Kansas] Junior High School, and Don Linde, Director of Music at Center High School in Tulsa, Oklahoma were special instructors.⁷

In 1962, Loren Crawford, music supervisor from Larned [Kansas] replaced Beck as guest conductor of the band; and Loren Crawford, director of the high school string orchestra in Pasco, Washington, replaced Walters as conductor of the orchestra.⁸

The first junior high camp was a huge success. At the end of the two-week camp Wiley said: "They have been a wonderful bunch. . . . They have turned in a fine job of playing and have been a well behaved group."⁹ The next year, Wiley proclaimed: "Their being here has been one of the nicest things about our entire camp. I believe our junior high school camp is on its way."¹⁰

⁷Tempo, 1961.

⁸"KU Junior Camp Is Closing Today As Top Success," Lawrence (Kansas) Daily Journal-World, 14 July 1962, 1.

⁹"KU Junior Camp Concludes Today with Big Concert," Lawrence (Kansas) Daily Journal-World, 22 July 1961, 2.

¹⁰"KU Junior Camp Is Closing Today."

Figure 17

Last Concert Program, 1962¹¹*Chorus*

SUNDAY AFTERNOON, JULY 29, 1962

THOMAS HILBISH, *Guest Conductor*

2:30 P.M.

UNIVERSITY THEATRE

VESPERAE SOLEMNES DE CONFESSORE *W. A. Mozart*

THE NEWBORN BABE,

THE HEAVENLY CHILD, CANTATA *Dietrich Buxtehude*MR. HILBISH *conducting*ALL PLEASANT THINGS *John Pozdro*TRIBUTE *Ronald Lo Presti*MR. KREIBIEL *conducting*

FIFTEEN MINUTE INTERMISSION

*Orchestra*VICTOR ALESSANDRO, *Guest Conductor*

THEME SONG

IRISH TUNE FROM COUNTY DERRY *Grainger*PROCESSION OF THE GRAIL FROM "LOHENGRIN" *Wagner*SCHEHERAZADE, SUITE *Rimsky-Korsakov*MR. CARNEY *conducting*INTRODUCTION TO ACT III FROM "LOHENGRIN" *Wagner*THE RITES OF SPRING *Stravinsky*MR. ALESSANDRO *conducting**Band*

SUNDAY EVENING, JULY 29, 1962

VICTOR ALESSANDRO, *Guest Conductor*

8:00 P.M.

K.U. OUTDOOR THEATRE

THE STAR SPANGLED BANNER *arr. Damrosch-Sousa*CITATION, MARCH *Claude Smith*OVERTURE TO "WILLIAM TELL" *Rossini*MR. WILEY *conducting*SINFONIA, MARCH *Williams*CORONATION SCENE FROM "BORIS GODOUNOW" *Moussorgsky*ROUMANIAN RHAPSODY NO. 1 *Enesco*MR. ALESSANDRO *conducting*1812 OVERTURE *Tschaikowsky*

THEME SONG

IRISH TUNE FROM COUNTY DERRY *Grainger*¹¹Tempo, 1962.

New guest conductors for senior high camp were in the offering for the years 1959 and 1962. New to camp were Ed Anderson, Conductor of Choral Music at Colorado State University; Charles Brendler, Conductor of the United States Navy Band; Lucien Cailliet, Musical and Educational Director for the G. Leblanc Corporation; Donald Johanos, Associate Conductor of the Dallas Symphony Orchestra; Eugene Kenney, Director of Choral Music at Texas Tech College; Robert McCowan, Director of Choral Music at Iowa State College; Izler Solomon, Conductor of the Indianapolis Symphony Orchestra; Henry Sopkin, Conductor of the Atlanta Symphony Orchestra; and Henry Temianka, Conductor of the Temianka Little Symphony.¹²

Returning guest conductors to camp were Leo Kucinski, Guy Frazer Harrison, Gerald Schroth, Morris Poaster, Victor Alessandro, Thomas Gorton, Lloyd Pfautsch, and David Lawson.¹³

The camp exposed students to several thousand musical compositions. Many musical selections were performed more than once. The Tempo, 1938 lists Percy Grainger's "Irish Tune from County Derry" as the camp theme song. The camp band and orchestra performed the theme song at least once every year from 1938 through 1962.¹⁴

¹²Tempo, 1959-1962.

¹³Ibid.

¹⁴Camp Programs: 1936-1962; Tempo, 1938-1962.

Figure 18

Camp Theme Song¹⁵

Nº 20 of BRITISH FOLK-MUSIC SETTINGS

(Lovingly and reverently dedicated to the memory of Edward Grieg)

Irish Tune from County Derry

Set for Military Band

by

Percy Aldridge Grainger

This tune was collected by Miss J. Ross, of New Town, Limerick, Co. Derry, Ireland, and published in *The Petrie Collection of the Ancient Music of Ireland*, Dublin, 1855

COMPRESSED SCORE
(Conductor)

Time of Performance approximately 3 1/2 min.

FLOWINGLY M.M. ♩ = about 80

Baritone, Trombs. I, II, Horn IV, Bar. Sax., Alto Clar.

United States Military Band J1

240

mf very feelingly

Cor. I, Horn I, Sop. Sax.

pp

Horn II, Alto Sax.

Bass Clar., Ten. Sax.

gently but feelingly

Baritone, Trombs. I, II, Horn IV, Bar. Sax., Alto Clar.

8

p *mf*

lots

Horn II, Alto Sax.

CC
21117-85 N1444

Copyright 1918 by Percy Grainger
Copyright Renewed
International Copyright Secured
Copyright 1948 by Percy Grainger

For Grainger's setting of "Irish Tune from Co. Derry" for string orchestra (2 Horns ad lib.) see "British Folk - music Settings", Nº 45. (Schott & Co, London)

For Grainger's setting of "Irish Tune from Co. Derry" for mixed chorus - a capella see "British Folk - music Settings", Nº 6. (Schott & Co, London)

For Grainger's setting of "Irish Tune from Co. Derry" for piano solo see "British Folk - music Settings", Nº 6. (Schott & Co, London) (G. Schirmer, Inc., New York)

¹⁵Percy Aldridge Grainger, *Irish Tune from County Derry*, Conductors Score (Compressed), (New York: Carl Fischer, 1948), 1. Reproduced with permission.

In 1952, Wiley began the tradition of performing Tchaikovsky's "1812 Overture" at the final summer band concert with fireworks going off behind the group. After the fireworks stopped, the band played the camp theme song, "Irish Tune from County Derry." The Lawrence Daily Journal-World reported "A spectacular display of fireworks highlighted the 1812 Overture.' The band played the camp theme song for the last time."¹⁶

The program for the last band concert for 1962 showed the band performed a selection entitled "Citation" written by Claude T. Smith. Smith, a University student and camp librarian in the early fifties had written this march while serving as music supervisor in the Cozad [Nebraska] City School system. Smith wrote Wiley:

Well I imagine by now that music camp is well underway. I'll never forget the wonderful times I had working in the camp. I hope you will be able to program the march which I wrote for you and the camp last year, "Midwestern Music Camp March."¹⁷

It is not known how or why the name of the march was changed to "Citation" but the published score indicates the piece was dedicated to the camp.¹⁸

¹⁶"Music and Art Camp Ends with Spectacular Fireworks," Summer Session Kansan (University of Kansas), 29 July 1952, 1.

¹⁷Letter from Claude T. Smith to Russell L. Wiley, 23 June 1961, The University of Kansas Archives, Lawrence, KS.

¹⁸Claude T. Smith, Citation March, (Kansas City: Wingert-Jones, 1964).

Figure 19

Citation¹⁹

Condensed Score **CITATION** Claude T. Smith
 To the Midwestern Music Camp, Lawrence, Kansas

March Tempo Tutti

ff Cor. Cym

ff Trb. Perc.

Cym mf

W.W. B's

mf Trb. Bar.

cresc. f

mf sf Cor.

Trb.

Copyright 1964, Wingert-Jones Music, Inc., Kansas City, Mo. 64141

¹⁹Claude T. Smith, Citation, (Kansas City: Winger-Jones Music, 1964),
 1. Reproduced with permission.

The camp celebrated its twenty-fifth year in 1962, and the Tempo that year was dedicated to Russell Wiley. The dedication read:

The 25th Anniversary of the Midwestern Music and Art Camp represents the fruition of imaginative planning, constant leadership and devout dedication on the part of one man—Professor Russell L. Wiley.²⁰

Kansas Governor John Anderson, Jr. congratulated Wiley on the camp's silver anniversary writing:

Please accept my congratulations on your outstanding efforts and record of success with the Midwestern Music and Art Camp This program has meant a lot to Kansas and we are proud of you and your fine achievements in building this program to its present high stature.²¹

Russell Wiley was not thinking about how long the camp would last when he began it back in 1936. He was too busy to think about such things. The thing that made Wiley successful was that he was a dreamer. He was always dreaming of ways to improve the opportunity for students learning about music. Wiley had a dream of building an outdoor band shell-amphitheater over Potter's Lake in 1961. When he would talk about it, his eyes would get misty. The idea had the blessings of Chancellor Wescoe, but money was a problem.²²

Wiley began his musical training as a high school violin student in Commanche, Texas. He later helped brother Dewey O. Wiley as assistant

²⁰Tempo, 1962.

²¹Letter from Kansas Governor John Anderson, Jr. to Russell L. Wiley, 1 August 1962, Russell L. Wiley file, The University of Kansas Archives, Lawrence, KS.

²²"K.U.'s Camp Grew From Humble Beginnings," Topeka (Kansas) Capital-Journal, 2 July 1961, 10.

director of the band at Harding-Simmons University from 1924-26. In 1927, he became Instructor of Violin and Woodwind Instruments and Director of the Band and Orchestra at Randolph [Texas] College, a position he would hold only two years. Phillips University hired Wiley as Associate Professor of Music and Director of Bands in 1929. He worked in all of these positions without a degree in music.

In 1930, Wiley was awarded the bachelor of music degree from Phillips College. Wiley founded the Tri-State Music Festival in 1931 while at Phillips. He was Director of Bands at the University of Kansas from 1934 to 1969, and continued to direct the music camp through 1974. Wiley directed the University Orchestra from 1942 to 1957. He started the Band Day tradition in 1939 at which area high school bands perform at half-time of a University football game. In 1939, Wiley was elected to the prestigious American Bandmasters Association. Wiley was inducted into the Kansas Music Educators Association Hall of Fame in 1975.²³

Phyllis Glass, who was a camper, camp counselor, and camp secretary during the late forties through the early and mid-fifties remembers her first impression of Wiley:

²³Paper on Russell L. Wiley, Russell L. Wiley file, The University of Kansas Archives; "KMEA Hall of Fame," Kansas Music Review 37 (March/April 1975): 24; Alan L. Davis, A History of The American Bandmasters Association (Privately printed, 1987), 133.

He looked nine feet tall. . . . I had never seen anyone who conducted in that particular flamboyant style.²⁴

Glass also remembered his rehearsals:

The word precision kept coming up, . . . I don't know how many times we kept playing the same chord over and over and over again for precision. I thought he was a real taskmaster in getting what he wanted.²⁵

Hundreds of letters poured into the band office addressed to Wiley after the conclusion of the silver anniversary year. Most letters expressed gratitude to Wiley for his work with the camp and thanked him for the opportunity the camp offered. Thomas Strasser from Nevada, Missouri wrote:

Please receive my deepest gratitude for everything you have done for me, and the rest of the campers. I know that I shall never forget what I learned in these last six weeks. I promise that I shall use what I picked up in Camp in all my future musical studies.²⁶

Other campers wrote of the personal gratitude they felt for Wiley.

Paul Gray of Windsor, Missouri wrote "You have really become an inspiration to me, and have made this summer one of the most rewarding experiences of my life."²⁷ Another camper wrote:

I knew, from last years experience, that leaving Midwest would be hard to do. Since I have arrived home, I have begun to realize how very

²⁴Glass interview.

²⁵Ibid.

²⁶Letter from Thomas Strasser to Russell L. Wiley, 30 July 1962, Russell L. Wiley file, The University of Kansas Archives, Lawrence, KS.

²⁷Letter from Paul Gray to Russell L. Wiley, 3 August 1962, Russell L. Wiley file, The University of Kansas Archives, Lawrence, KS.

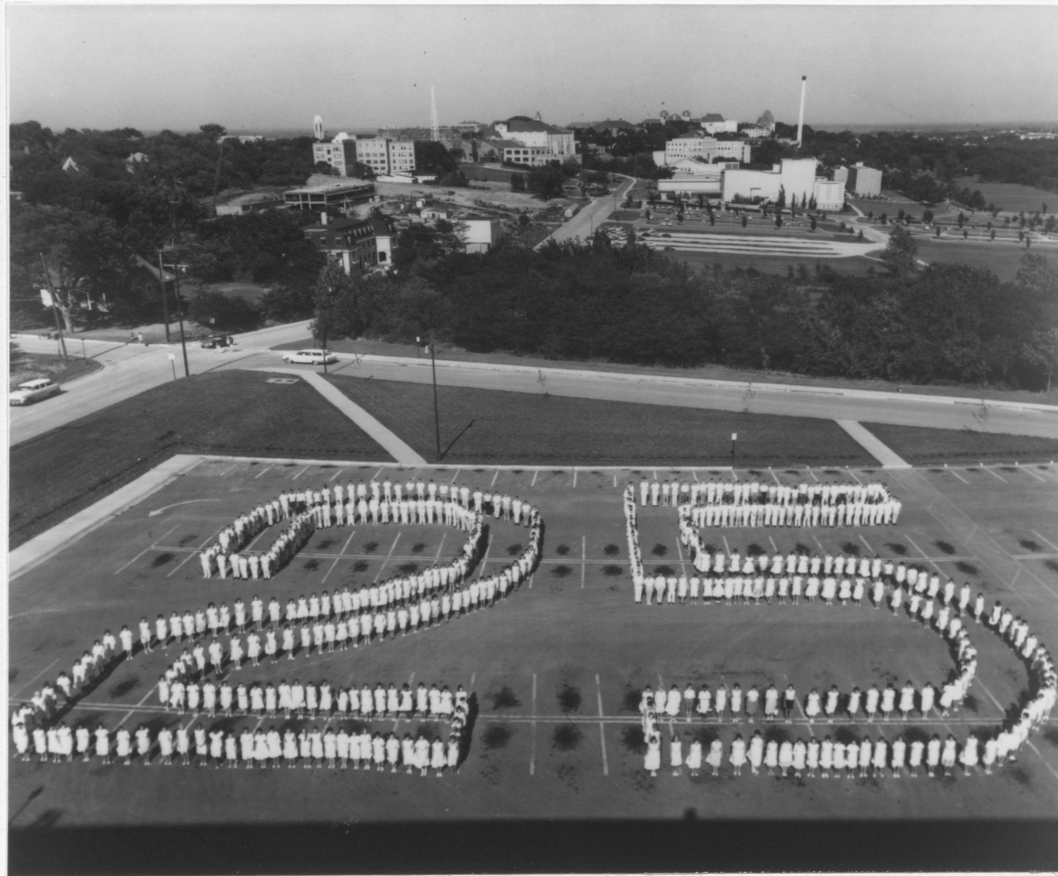
much it meant to me. For the most wonderful summer of my entire life, I want to say thank you.²⁸

With the end of the silver anniversary camp season Russell Wiley could look back on his twenty-five years of service to the University and the students of Kansas with great pride. Many of his dreams had come true.

²⁸Letter from Kathy McKee to Russell L. Wiley, 1 August 1962, Russell L. Wiley file, The University of Kansas Archives, Lawrence, KS.

Figure 20

Students Celebrate Silver Anniversary²⁹



²⁹Tempo, 1962.

EPILOGUE

Russell Wiley had a dream. He wanted to start a traveling music camp. The Midwestern Music Camp that began in 1936 at The University of Kansas was the fulfillment of that dream. The first camp was not exactly the same camp Wiley had envisioned, but the idea was the same; to provide high school music students the best musical learning experience possible. Donald M. Swarthout, the Dean of Fine Arts at the University was a strong supporter of the camp idea. With Dean Swarthout's support and ideas borrowed from Wiley's brother and the National Music Camp, Wiley began his camp.

The camp provided students with musical experiences while at the same time giving them a fun and creative recreational program. Students participated in a full range of musical activities including band and orchestra rehearsals, small ensembles, private lessons, and music theory. The band and orchestra, and later the choir, gave concerts every Sunday during the six weeks of camp. Softball, swimming, golf, and tennis were some of the recreational activities scheduled for students during their free time.

Camp students also participated in many social events such as dances and parties. Campers were housed in fraternity and sorority houses in the beginning but later stayed in Lewis and Templin dormitories.

Music supervisors attended camp in the beginning. They took courses at the University, played in the camp band and orchestra, and attended lectures and clinics given by the camp guest conductors. As the camp enrollment grew their services were no longer needed; music supervisors stopped playing in the camp ensembles.

Some of the best teachers and conductors in the nation worked at the camp from 1936 to 1962. Men from all areas of the music world were brought to camp to provide students with the best possible musical experiences. A. Austin Harding, Harold Bachman, and Clarence Sawhill, from the band world were just a few of the many fine conductors who worked with the band.

Many major orchestral conductors such as Karl Krueger, Victor Alessandro, Vladimir Bakaleinikoff, Guy Fraser Harrison, Donald Johanos, Thor Johnson, and José Vasquez directed the orchestra. Many times these conductors also directed the band as well. Percy Grainger conducted the camp band and orchestra four summers.

The camp choirs were directed by such conductors as Noble Cain, Lloyd Pfausch, and Leonard Moore. Although all guest conductors for the large ensembles were men, Vera McNary and Charmaine Asher conducted the marimba ensemble.

Russell Wiley, Gerald Carney, and Clayton Krehbiel were at camp longer than any others. Wiley was band division director and camp director from 1936 to 1962. Carney was orchestra division director and assistant camp director

from 1947 to 1962. Krehbiel was the camp choir division director from 1951 to 1954, and 1956 to 1962. University instructors taught private lessons and worked with sectionals.

Band and orchestra were the only divisions of the camp until art was added in 1948. The choir division was added in 1949, and an opera workshop was added in 1953. Ballet was added in 1955. Theater, speech, science, and mathematics were added in 1956. Engineering was added in 1962. The junior high divisions for band, camp, and orchestra were added in 1961.

The name of the camp changed several times from 1936 to 1962. The original name, The Mid-Western Band-Orchestra Camp was changed to the Mid-Western Music Camp in 1937. The name was changed to The Mid-Western Music and Art Camp in 1952. The hyphen was dropped and the camp was called The Midwestern Music and Art Camp from 1953 to 1962.

The camp band, orchestra, and choir performed thousands of musical selections during the twenty-five years between 1936 and 1962. The camp exposed students to music their high school groups could not perform. Percy Grainger's "Irish Tune from County Derry" became the camp theme song in 1938 and was played by the band and orchestra each year from 1938 through 1962.

Enrollment grew almost every year the camp was open. The band grew from sixty enrolled in 1936 to two-hundred twenty-seven in 1962. The orchestra began with 55 members in 1936 and had its highest enrollment in 1959 with one hundred thirty-two students. The choir enrollment grew from forty-nine

in 1949 to two hundred and five in 1961. These large enrollments, especially in the band and choir, might lead one to believe that students were divided into more than one band or choir. This was not the case. There were no second bands, orchestras, or choirs. (See Figure 21.)

The events of World War II did not have an affect on the camp except to cause the camp to be closed during the summers of 1943 and 1944. The camp re-opened in 1945 with more students than before the war.

The Midwestern Music Camp was a success for the University, area high school music programs, and individual musicians. It provided students with an opportunity to grow musically while at the same time have a great summer vacation. Students at camp got their first look at the University and its faculty. Area band programs could not help but improve from having students participate in the six weeks of intensive musical study the camp provided. Students returned to their homes with new ideas, tales of exciting experiences, and renewed energy and determination for excellence in their own music programs.

This study centered on the first twenty-five years of the Midwestern Music Camp ending in 1962. The camp celebrated its fiftieth year in 1985. Further study needs to be completed on the camp from 1963 to 1985. Other projects should include studies on Russell Wiley and the University of Kansas Band from 1934 to 1968; the affect the camp had on students when choosing a university; and the relationship between attending camp and careers in music. Throughout this study, guest conductor biographical information was very

difficult to acquire. An in-depth biographical study of college and university band, choir, and orchestra directors would be a very important research topic.

Figure 21

Midwestern Music Camp
Enrollment, 1936-1962¹

SENIOR HIGH CAMP

<u>Year</u>	<u>Band</u>	<u>Orchestra</u>	<u>Choir</u>
1936	60	55	
1937	63	54	
1938	73	65	
1939	103	73	
1940	125	104	
1941	113	79	
1942	127	92	
1943	No Camp due to World War II		
1944	No Camp due to World War II		
1945	147	84	49
1946	144	98	66
1947	152	85	55
1948	158	94	77
1949	159	85	108
1950	163	85	111
1951	192	108	153
1952	202	102	105
1953	174	116	153
1954	210	107	172
1955	197	95	177
1956	197	104	168
1957	206	101	144
1958	197	102	137
1959	193	132	151
1960	224	129	180
1961	226	107	205
1962	227	109	185

JUNIOR HIGH CAMP

1961	No figures available		
1962	161	58	205

All junior high students were required to enroll in choir.

¹ Tempo, 1938-1962; Summer Session Kansan; Lawrence Daily Journal-World.

APPENDIX A

MIDWESTERN MUSIC CAMP

DIRECTORS AND GUEST CONDUCTORS

1936-1962

The following is a list of directors and guest conductors that worked at camp between 1936 and 1962. The positions listed after each conductor is the job held at the time of their appearance at camp. Information for this list came from the Tempo, 1938-1942; Tempo, 1945-62; and the summer editions of the Lawrence Daily Journal-World; and the Summer Session Kansan.

- Akers, Howard, Composer, Educational Consultant for Carl Fischer; Guest Conductor, 1954
- Alessandro, Victor, Conductor, San Antonio Symphony; Guest Conductor, 1955-62
- Altimari, William, Director, Atchison [Kansas] High School Band and Orchestra; Guest Conductor 1936-38, 1946
- Anderson, Edward, Conductor of Choral Music, Colorado State University; Guest Conductor, 1962
- Bachman, Harold B., Director of Bands, University of Chicago, University of Florida; Guest Conductor, 1936, 1938, 1951
- Bakaleinikoff, Vladimir, Associate Conductor, Cincinnati Symphony Orchestra; Guest Conductor, 1940
- Bales, Richard, Conductor, National Gallery of Art Orchestra, Washington, D.C.; Guest Conductor, 1958
- Barbakoff, Sam, Director of Music, Fort Scott, Kansas; Guest Conductor, 1940-41
- Beck, William, Band Director, Colby, Kansas; Camp Junior High Band Conductor, 1961
- Beeman, Eugene A., Band Director, Kansas City, Missouri; Guest Conductor, 1945
- Brendler, Charles, Conductor, United States Navy Band; Guest Conductor, 1962
- Brummett, Richard, Director of Music at Winfield [Kansas] Junior High School, Special Instructor to camp junior high division, 1961; Conductor, Junior High Camp Band, 1962

- Burmeister, Clifton A., Warrensburg, Missouri; Guest Conductor, 1951
- Cain, Noble, Composer, Arranger, Choral Conductor, Chicago, Illinois; Guest Conductor, 1949-50
- Cailliet, Lucien, Composer, Arranger, Conductor, Philadelphia, Pennsylvania; Guest Conductor, 1959-61
- Callahan, Maurice, Director, Muskogee [Oklahoma] High School Band and Orchestra; Guest Conductor, 1946
- Carey, Milburn, Director, Phillips [Oklahoma] University Band and Orchestra; Guest Conductor, 1946
- Carney, Gerald M., Professor of Music Education, University of Kansas; Camp Instructor, 1945; Guest Conductor, 1946; Associate Camp Director/Camp Orchestra Director, 1947-62
- Christianson, Paul, Director of Choral Music, Concordia College, Moorehead, Minnesota; Guest Conductor, 1953-57
- Cooke, Frederick, Director, Holmes High School Band and Orchestra, Covington, Kentucky; Camp Orchestra Director, 1936
- Coulter, T. Frank, Director, Joplin (Missouri) High School Band and Orchestra; Guest Conductor, 1946-47
- Craig, Don, Director of Choral Music, Fred Waring's Pennsylvanians; Guest Conductor, 1949, 1953
- Crawford, Loren, Orchestra Director, from Pasco, Washington; Junior High Orchestra Conductor, 1962
- Cutting, Raymond, Assistant Director, Kansas City Philharmonic; Guest Conductor, 1953
- De Rubertis, Nazzario, Director, Kansas City Orchestral Training School; Guest Conductor, 1936-39, 1941
- Donato, Anthony, Composer, Conductor, Northwestern University; Guest Conductor, 1953
- Duncan, Richard, Conductor, Omaha Symphony Orchestra; Guest Conductor, 1949-55
- Edgar, Alvin, Director of Bands, Iowa State College; Guest Conductor, 1941, 1952
- Francis, Chester, Director of Choral Music, University of Oklahoma; Guest Conductor, 1951-52
- Gaston, E. Thayer, Chairman, Department of Music Education, University of Kansas; Guest Conductor, 1942, 1948-52, 1954; Associate Director of Camp, 1945-56

- Glecker, Donald, Director of Choral Music, Topeka [Kansas] High School; Director of Camp Choir, 1949-50; Guest Conductor, 1951
- Gorton, Thomas, Dean, School of Fine Arts, University of Kansas; Camp Sponsor, 1950-62; Guest Conductor, 1951, 1953-56, 1958-61
- Grachi, Basil, Orchestra Director, St. Louis, Missouri; Guest Conductor, 1945
- Grainger, Percy A., Pianist, Composer, Conductor, New York City; Guest Conductor, 1941-42, 1948, 1953
- Hahn, Marcus, Assistant Professor of Music Education, University of Kansas; Guest Conductor, 1949-53
- Halloran, John, Choral Conductor of Television and Recording, Chicago, Illinois; Guest Conductor, 1956
- Harding, A. Austin, Director of Bands, University of Illinois; Guest Conductor, 1936-37, 1939-40
- Hardy, James L., Director of Music, Wichita, Kansas; Junior High Camp Choir Conductor, 1961-62
- Harrison, Guy Fraser, Conductor, Rochester Symphony Orchestra, Oklahoma City Symphony Orchestra; Guest Conductor, 1949-54, 1956-62
- Hebestreit, Ludwig, Composer, Conductor, Dallas, Texas; Guest Conductor, 1937-38
- Hertz, Wayne, Director of Choral Music, Central Washington College, Ellensburg, Washington; Guest Conductor, 1957
- Hilbish, Thomas, Choral Director, Princeton [New Jersey] High School; Guest Conductor, 1962
- Hobbs, Oliver, Director, Lawrence [Kansas] High School Band and Orchestra; Guest Conductor, 1942, 1945, 1947
- Holter, Ralph, Conductor, Green Bay Symphony Orchestra; Guest Conductor, 1956
- Hunt, Raymond, Director, Tempe [Arizona] High School Band and Orchestra; Guest Conductor, 1942
- Johanos, Donald, Associate Conductor, Dallas Symphony Orchestra; Guest Conductor, 1960-62
- Johnson, Thor, Conductor, Cincinnati Symphony Orchestra; Guest Conductor, 1948
- Jones, L. Bruce, Supervisor of Music, Little Rock [Arkansas] Public Schools; Director of Bands, Louisiana State University; Guest Conductor, 1940, 1942, 1947
- Keenan, George, Guest Conductor, 1939
- Kenney, Eugene, Director of Choral Music, Texas Tech College; Guest Conductor, 1959-62
- Kopp, Leo, Director, American Lyric Opera of Chicago; Guest Conductor, 1953

- Krehbiel, Clayton, Associate Professor of Choral Music and Music Education, University of Kansas; Guest Conductor, 1950; Director of Camp Choral Division, 1951-54, 1956-62
- Krueger, Karl, Conductor, Kansas City Philharmonic; Guest Conductor, 1939-40
- Kucinski, Leo, Guest Conductor, 1949, 1953, 1955-56, 1959-62
- Kuersteiner, Karl, Conductor, University of Kansas Symphony Orchestra; Guest Conductor, 1939, 1940, 1942
- Lawson, David T., Director, Topeka [Kansas] High School Band and Orchestra; Guest Conductor, 1936, 1945, 1961; Associate Camp Director, 1937-42
- Linde, Don, Director of Music, Central High School, Tulsa, Oklahoma; Special Instructor for Junior High Camp, 1961
- Lockery, Glen, Director of Choral Music, University of Idaho; Guest Conductor, 1955, 1958
- Maazel, Lorin, Boy Prodigy Conductor; Guest Conductor, 1940
- McCowan, Robert, Director of Choral Music, Iowa State College; Guest Conductor, 1960
- McKee, C. J., Director, Topeka [Kansas] High School Band and Orchestra; Guest Conductor, 1945-50
- Malmberg, Carl, Director of Band and Orchestra, Fort Hays [Kansas] College; Guest Conductor, 1937
- Martino, Daniel, Director of Bands, University of Indiana; Guest Conductor, 1951, 1954
- Moe, Daniel, Director of Choral Music, University of Denver; Guest Conductor, 1958-59, 1961
- Moore, Leonard, Assistant Conductor, Robert Shaw Chorale; Guest Conductor, 1952
- Mound, Harold, Kansas City, Missouri; Guest Conductor, 1945
- Nelson, Wayne, Lawrence, Kansas; Guest Conductor, 1950, 1953
- Nickerson, James, Associate Professor of Music Education, University of Kansas; Guest Conductor, 1950-53
- O'Neil, Charles, Professor of Theory and Harmony, State College of New York; Guest Conductor, 1940
- Painter, Paul, Director, Winfield [Kansas] High School Band and Orchestra; Guest Conductor, 1936
- Pfautsch, Lloyd, Director of Choral Music at Illinois Wesleyan University, University of Illinois, and Southern Methodist University; Guest Conductor, 1951-52, 1954-61

- Pittman, Oakley, Woodwind Instructor, University of Kansas; Guest Conductor, 1948
- Poaster, Morris, Director of Choral Music, Phillips [Oklahoma] University; Guest Conductor, 1954, 1956, 1959; Director of Camp Choral Division, 1955
- Prescott, Gerald, Band Director, Professor of Music Education, University of Minnesota; Guest Conductor, 1939
- Ralston, James, Director of Choral Activities, Washington High School, Kansas City, Kansas; Guest Conductor, 1962
- Roarke, Basil, Director, Atchison [Kansas] High School Band and Orchestra; Guest Conductor, 1950
- Robertson, James, Director of Instrumental Music, Springfield, Missouri; Guest Conductor, 1939-41, 1945, 1947-48
- Rush, Ralph, Supervisor of Music, Cleveland Heights, Ohio; Guest Conductor, 1937-39, 1945
- San Romani, August, Director, McPherson [Kansas] High School Band and Orchestra; Guest Conductor, 1936-37, 1945
- Sawhill, Clarence, Director, Lawrence [Kansas] High School Band and Orchestra; Instructor, 1936; Guest Conductor, 1937
- Schrepel, Arthur, Director, Pawnee City [Nebraska] High School Band and Orchestra; Guest Conductor, 1946
- Schroth, Gerald, Composer, Arranger, Director, University of Chicago Symphony Orchestra and Deluth Symphony; Guest Conductor, 1946-59
- Siegmeister, Elie, Composer, Conductor, Brooklyn, New York; Guest Conductor, 1949
- Simon, Frank, Conductor from Cincinnati, Ohio; Guest Conductor, 1946
- Snell, Elmer, Band Director, Larned, Kansas; Junior High Band Conductor, 1962
- Solomon, Izler, Conductor, Indianapolis Symphony Orchestra; Guest Conductor, 1962
- Sopkin, Henry, Conductor, Atlanta Symphony Orchestra; Guest Conductor, 1959
- Swarthout, Donald M., Dean of Fine Arts, University of Kansas; Camp Sponsor, Camp A Cappella Choir Director, 1936-49; Guest Conductor, 1955
- Temianka, Henry, Conductor, Temianka Little Symphony; Guest Conductor, 1960
- Tuthill, Burnet C., Director, Memphis College of Music; Guest Conductor, 1947-49
- Vasquez, José, Conductor, University Symphony Orchestra, Mexico City, Mexico; Guest Conductor, 1957

- Wallingford, Ralph, Director, El Dorado [Kansas] High School Band and Orchestra; Guest Conductor, 1945
- Wasson, Nevin, Director of Bands, Northeast High School, Kansas City, Missouri; Guest Conductor, 1945-46, 1949, 1951, 1953; Camp Supervisor, 1950-59, 1961
- Watter, Lorraine E., Director of Music Education, Des Moines [Iowa] City Schools; Guest Conductor, 1941
- Watters, Merle, Director, Salina [Kansas] High School Band and Orchestra; Guest Junior High Orchestra Conductor, 1961
- Weigand, Joseph J., Director of Music, Lawrence [Kansas] Junior High School; Viola Instructor, 1946; Guest Conductor, 1947
- Wiley, Dewey O., Director of Bands, Texas Tech College; Guest Conductor, 1955
- Wiley, Russell L., Director of Bands, University of Kansas; Camp Director, Camp Band Director, 1936-62; Camp Orchestra Director, 1945-46
- Yoder, Paul, Conductor, Composer, Arranger, Chicago, Illinois; Guest Conductor, 1952
- Zepp, Raymond, Assistant Director, University of Kansas Band; Guest Conductor, 1949-54

APPENDIX B

A SAMPLING OF MUSIC SELECTIONS

FROM MIDWESTERN MUSIC CAMP PROGRAMS

1936-1962

Between 1936 and 1962, the camp band, orchestra, and choir presented hundreds of concerts. The camp groups performed approximately two thousand musical selections. The list below is a sampling of the selections performed at camp concerts. The musical pieces on this list were played on concerts at least two times for band and orchestra, and three times for choir. Fine Arts Programs for the years 1936 through 1962, and the Tempo, 1938-1962 served as references.

BAND

Academic Festival Overture (Brams) 1950,57
Suite Algerienne: French Military March (Saint-Saëns) 1949,50,52,53,55,60,62
American Rhapsody (Long) 1941,42,48
American Salute (Gould) 1947,50,55,56,58-62
American Tone Poem (Williams) 1942,47,49
Amparito Roca (Texidor) 1936,37,40,45,46,49,55,57,62
Aquero March (Franco) 1947,50,54,56,58
Armenian Dances (Khachaturian) 1946,48,50,54,55,57
Army of the Nile March (K. Alford) 1942,45,52
Bartered Bride Suite (Smetana) 1942,50,52,54,55
Bolero (Ravel) 1936,50,57
Boris Godounov: Coronation Scene (Mussorgsky) 1938,46,47,49,51,56,58,62
Boris Godounov: Love Scene (Mussorgsky) 1947,49,53,60
Brighton Beach, Concert March (Latham) 1955,57,59,60,62
Childrens March for Band and Piano (Grainger) 1941,48
Chocolate Soldier, The: My Hero (O. Straus) 1953,55,59
Choral and Fugue in G Minor (J.S. Bach) 1938,40,46,49
Chorale and Alleluia (H. Hanson) 1956,57,61,62
Christmas Night: Polonaise (Rimsky-Korsakov) 1938,53,56
Coat of Arms March (Kenney) 1959,61,62

- Colonel Bogey March (K. Alford) 1952-54,58
 Cowboy Rhapsody (Gould) 1942,55,58
 Death and Transfiguration: Finale (R. Strauss) 1951,55,57,58
 1812 Overture (Tchaikovsky) 1951,52,54-62
 Ein Heldenleben: Hero's Courtship (R. Strauss) 1958-60,62
 El Abanico, pasodoble (Javaloyes) 1936,38,53,55,62
 El Capitan (Sousa) 1938,42
 Emblem of Unity March (Richards) 1946,49,51,53
 Fairest of the Fair (Sousa) 1947,56,58
 Finlandia (Sibelius) 1945,48,58,61
 Firebird, The: Berceuse and Finale (Stravinsky) 1942,47,51,52,56
 Fledermaus, Die: Overture (J. Strauss) 1937,40,41,42
 Folk Song Suite (Vaughn Williams) 1949,51
 Folksongs for Band, Suite (Leidzen) 1956,59,60
 Four Ways Suite (E. Coats) 1939,41,50,51,53
 Glory of the Gridiron March (H. Alford) 1936,47
 Grand Canyon Suite (Grofe) 1949,54,55,57
 Goldman Band March (King) 1953,56
 Hansel and Gretel: Overture (Humperdinck) 1956,61
 Headlines, A Modern Rhapsody (Colby) 1937,47,51
 His Honor March (Fillmore) 1945,61
 Il Guarany Overture (Gomez) 1941,45,56,57,62
 Irish Suite (Anderson) 1955,58,59,62
 Irish Tune from County Derry (Grainger) 1936,38-42,45-62
 Italian In Algiers Overture (Rossini) 1953-56,61,62
 Jesu, Joy of Man's Desiring (J. S. Bach) 1946,49,56,59,61
 King Cotton March (Sousa) 1937,41,45,47,48,58
 Knightsbridge March (Coates) 1945,46,54,57
 La Forza del Destino: Overture (Verdi) 1938,41,54
 Lincolnshire Posy (Grainger) 1942,48,49,51,52
 Lohengrin: Elsa's Procession to the Cathedral (R. Wagner) 1938,40-42,45,52,54-56,58-61
 Manx Overture (H. Wood) 1945,46,50,52,59,61
 March 3 de Febrero (Roncal) 1946,48,49,52-54
 March, OP. 99 (Prokofieff) 1946,48,50,51,52
 Meistersinger, Die: Selections (R. Wagner) 1940,41,48,50,52,57,62
 National Capital Sesquicentennial March (Zambarano) 1953,55,56,59,60
 Pop Goes the Weasel, Paraphrase (Cailliet) 1941,42,50,54,56,57
 Porgy and Bess: Selections (Gershwin) 1945,47,50,52,56,61
 Red Poppy: Russian Sailor's Dance (Gliere) 1938,51,52,56
 Rheingold, Das: Entry of the Gods into Valhalla (R. Wagner)
 1938,40,42,48,49,51,52,54-56,59,61
 Rheingold, Das: Invocation of Alberich (R. Wagner) 1941,53,55,57,59,62

Richard III Overture (E. German) 1940,46,47,54
 Rienzi: Overture (R. Wagner) 1946,54,58,59,61,62
 Semper Fidelis March (Sousa) 1949,50,56,61
 Star-Spangled Banner (Key) 1936,42,45,48,49
 Stars and Stripes Forever March, The (Sousa) 1949,50,54,56-58,61,62
 Symphony for Band: Movement I, Overture (Fauchet) 1945,46,47,49,51,52,56
 Symphony No. 4 (Tchaikovsky) 1936,40,41,45,48,59,61
 Symphony No. 5 (Shostakovich) 1938,48,49,51-55,57,58,60,62
 Symphony No. 6 (Tchaikovsky) 1937,38,47,49
 Symphony No. 7 [New World] (A. Dvorak) 1949,50,54,59
 Tannhäuser (R. Wagner) 1939,55,57,61
 Thaïs: Meditation (Massenet) 1955-57,60
 University, Grand March (E. F. Goldman) 1936,50,52,62
 Voice of the Guns March, The (K. Alford) 1950-53,60
 Walküre, Die: Wotan's Farewell and Fire Music (R. Wagner) 1942,51-53
 World is Waiting for the Sunrise, The (E. Seitz) 1939-41,45,52

ORCHESTRA

Bartered Bride (B. Smetana) 1940,45,47,53
 Battle Hymn of the Republic (Steffe-Waring) 1951,52,57,60
 Beautiful Galatea Overture (F. von Suppé) 1942,49,54,55,59
 Capriccio Espagnol (Rimsky-Korsakov) 1947,49,53,56,58,60
 Carmen: Suite (Bizet) 1940,50,54-56,60,61
 Caucasian Sketches (Ippolitov-Ivanov) 1937,45,46,51,55,58,61
 Danse Macabre (Saint-Saëns) 1947,50,54,58,60
 Danse Slave (Chabrier) 1936,38,40,42
 Emperor Waltz (R. Strauss) 1945-47,52,55
 Finlandia (Sibelius) 1936,39,46,49,54,56,60
 Fledermaus, Die: Overture (J. Strauss) 1936,38,46,48,51
 Freischütz, Der: Overture (von Weber) 1949,52,54,57,61
 Fugue in G Minor (J. S. Bach) 1949,50,53,54,58
 Hansel and Gretel (Humperdinck) 1936,47,50,53,57
 In The Steppes of Central Asia (A. Borodin) 1936,48,51,53,56,59
 Irish Tune from County Derry (Grainger) 1938-42,45-62
 L'Arlesienne Suite No. 2: Farandole (Bizet) 1941,47,50,54,60
 La Gazza Ladra Overture (Rossini) 1949,54,56,57
 Lohengrin: Introduction to Act III (R. Wagner) 1936-38, 41,45,50,52,56,61,62
 Marriage of Figaro, The: Overture (Mozart) 1945,52,58,61
 Meistersinger, Die (R. Wagner) 1939,42,45,53,55
 Merry Wives of Windsor, The Overture (Nicolai) 1939,46,50,55,58
 Parsifal: Procession of the Knights of the Holy Grail (R. Wagner) 1945,49,56,59,62

Rosamunde: Overture (F. Schubert) 1938,47,56,62
 Russlan and Ludmilla Overture (M. Glinka) 1937,41,46,48,49,52,54,60
 Scheherazade (Rimsky-Korsakov) 1950,51,57,62
 Star-Spangled Banner (Key) 1942,45-48
 Stradella: Overture (F. von Flotow) 1941,45,52,60
 Symphony in D Minor: Movement 1 (Franck) 1948,50,52,55,58
 Symphony No. 1: Movement 1 (Beethoven) 1936,40,49,57,61
 Symphony No. 2 [Nordic] (H. Hanson) 1936,40,42,45-47,53,55,57,59,61
 Suite Algerienne: French Military March (Saint-Saëns) 1936,38,40,42,45
 Swan Lake: Ballet Suite (Tchaikovsky) 1949,51,54-56,58
 Toccata (Frescobaldi) 1948,50,53,54,57,59,61
 Unfinished Symphony (F. Schubert) 1938-40,42,60
 Water Music: Suite (Handel) 1945,54,57,60

CHOIR

Agnus Deli (Kalinnikof) 1949,50,52
 Angus Deli (Morley) 1951-54,57,59,60,62
 Ain'a That Good News (Dawson) 1951-54,56
 Alleluja (Thompson) 1951-54,56,57
 America, The Beautiful (Ward) 1951,54,56,58
 Ave Maria (Bruckner) 1957-59,60
 Battle Hymn of the Republic (Steffe-Ringwald) 1949,52,54,55-58
 Barn Dance (Donato) 1953,54,57
 Black is the Color of My Love's Hair (Churchill) 1949,51,53,56
 Break Forth, O Beautious, Heavenly Light (J. S. Bach) 1949,55,56,59
 Brother James Air (Gordon) 1951,53,56
 Cantante Domino (Pitoni) 1955,56,59
 Ching-A-Ring Chaw (Copland-Fine) 1958,59,60
 Creep Along, Moses (Kubik) 1950,53,61
 Echo Song (Di Lasso) 1951,53,58,59
 For All The Saints (Vaughn Williams) 1953-55
 Go Lovely Rose (Thiman) 1950,51,53
 Halleluja (Beethoven) 1952,53,55-57,60
 He's Gone Away (Clokey) 1949,58,60
 Kyrie Elesion (Dieterich) 1958,60,61
 Let Down The Bars, O Death (Barber) 1952-54
 Lift Up Your Heads, Ye Mighty Gates (Leisring) 1952-54
 Madame Jeanette (Murrey) 1950,53,54
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 Music When Soft Voices Die (Dickinson) 1950,59,62

Now Let Every Tongue Adore Thee (J. S. Bach) 1952,53,56,60,61
Now Thank We All Our God (J. S. Bach) 1951,53,59
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O God Beneath Thy Guiding Hand (Hatton) 1954,55,59
Oh, Dear, What Can the Matter Be (Kubik) 1950,51,53,54,56,57
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Psalm 150 (Frank) 1951,53,54
Rock-A My Soul (De Vaux) 1953,54,56
Set Down, Servant (Shaw) 1950,52,54
Soon-ah Will Be Done (Dawson) 1952-57,60
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